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V. 61

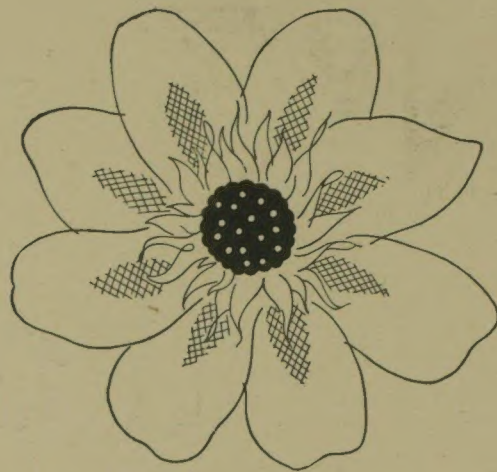
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*It was recently discovered that nearly 70% of the readers of Illustrated Weekly Newspapers indicate gardening as their chief summer hobby.*

**D**O you see now the floral blaze of June—the golden hues of Autumn—and do you feel the urge to do "something" with that corner—that prospect, and yet feel uncertain of the subject, the method, the result?

Such interrogations come frequently to the garden lover in the dead days of Winter, yet assuredly it is now, whilst Nature sleeps, that the beautiful garden is made.

On finding so many readers who are interested in gardening, the Editor has arranged to intersperse with the many other regular and popular features of "THE SKETCH," a fortnightly article on gardening topics—not a technical article for the professional, but one of delightful interest for leisure reading by those to whom the garden is an ever unfolding joy.

*The first article will appear in the issue of January 14, followed by*

### A REGULAR FORTNIGHTLY FEATURE

By MARGUERITE JAMES  
(Mrs. E. D. Sudell), F.R.H.S.

## THE SKETCH

Have you seen it of late?  
If you love your garden, get the January 14 issue. Your newsagent will gladly deliver it on request; or at any bookstall.

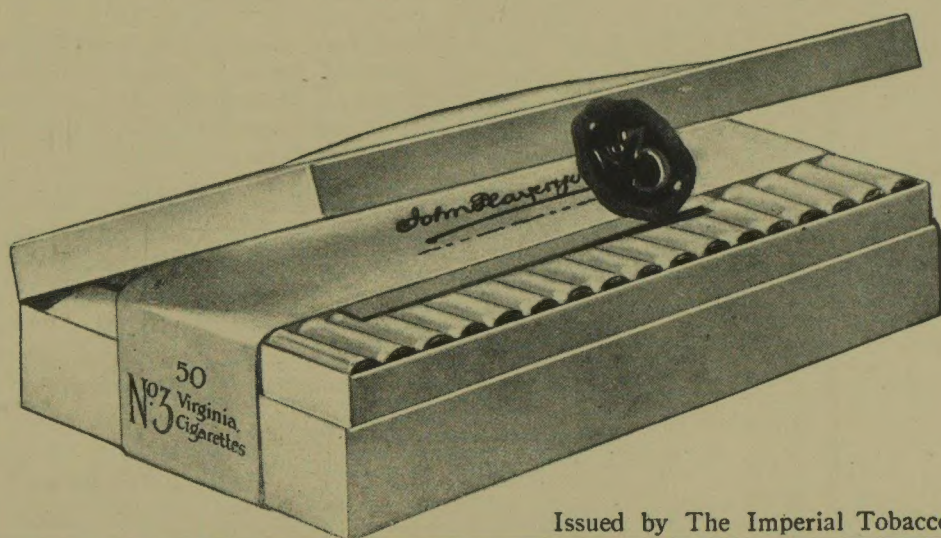
ONE SHILLING





# PLAYER'S N°3

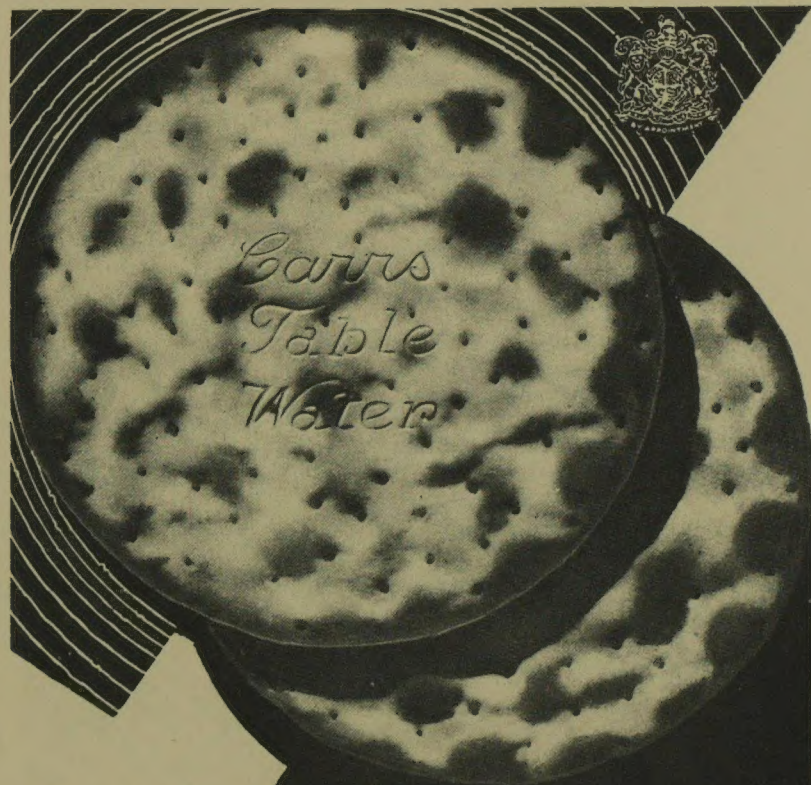
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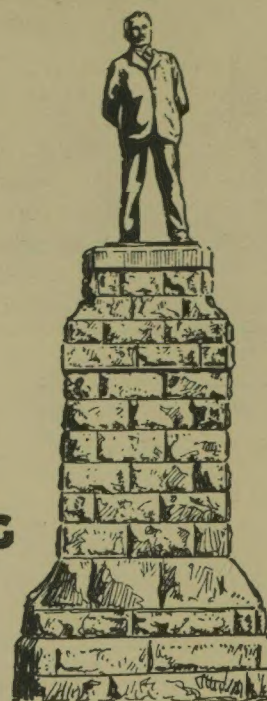
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R.33

LOOKING

NORTH



Mr. Rhodes stands looking North to the greater South Africa of his dreams. His unnamed statue in Bulawayo is the greatest Empire symbol today. Make your pilgrimage this winter to the Matopo Hills, and learn the truths of Empire in the shade of the boulders where he sat.

Southern Rhodesia will give you a practical idea of our great commonwealth—young towns, progressive commerce—the British spirit born anew. Visit the Falls—regarded by Lord Curzon as “crowning an imperishable memory.” Explore Zimbabwe and plumb its mystery

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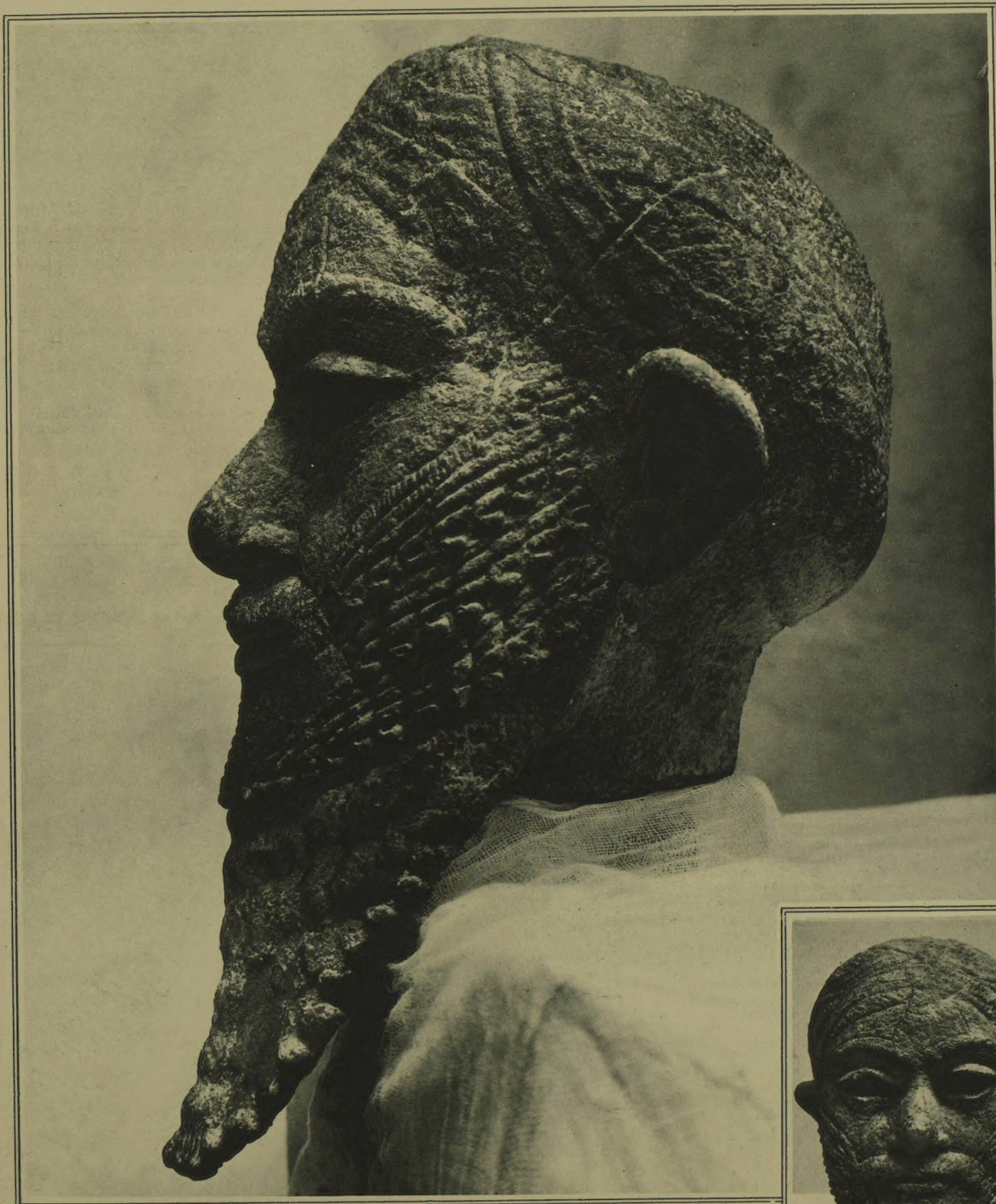


# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JANUARY 10, 1931.

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## A RULER OF THE DOUBLE LINE: AN ACHÆMENIAN KING.

A LIFE-SIZED BRONZE HEAD IN THE EXHIBITION OF PERSIAN ART. (CIRCA 500 B.C.)

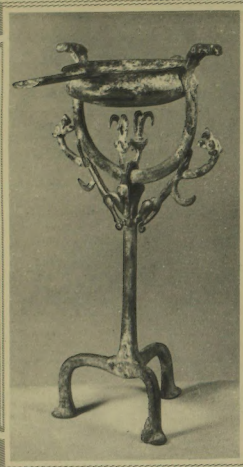
Here—fittingly introducing the Persian art treasures illustrated in this number—is a representation of one who is accepted as being of the double line of Achæmenian monarchs, those potent rulers who sprang from Achæmenes, founder of the Persian Monarchy. We quote Sir Percy Sykes's famous "History of Persia": "The Persians were governed by the members of seven noble families, among whom the Achæmenians were originally first among equals; but, in course of time, they became the royal family. . . . Achæmenes," continues Sir Percy, in a note, "is held by some to be a semi-legendary figure fed, like Zal, by an eagle during infancy; but I cannot help feeling that we are dealing with an historical personage, as Achæmenes headed no long line, but, on the contrary, was only four generations removed from Cyrus." His son, Teispes, was the father of Cyrus I., first of the Anshan line of the double line of Achæmenian monarchs, and of Ariaramnes, first of the Persian line. The date of the beginning of his reign is about 650 B.C. The head was found near Hamadan.

By COURTESY OF THE BRUMMER GALLERY, NEW YORK. NOW IN THE PERSIAN ART EXHIBITION AT BURLINGTON HOUSE.



# TREASURES OF PERSIAN ART OUTSTANDING PIECES IN AN

# AT THE ROYAL ACADEMY: UNPRECEDENTED EXHIBITION.



METAL-WORK FOUND IN LURISTAN: A BRONZE BOWL (OF UNCERTAIN DATE) WITH LONG SPOUT, ON A TRIPOD DECORATED WITH IBEX AND LIONS. (LENT BY M. AND R. STORA, PARIS.)



SIXTEENTH CENTURY PERSIAN SILK TEXTILE: FISHERMEN AT WORK—GOLD FIGURES ON GREEN GROUND. (LENT FROM THE KELEKIAN COLLECTION.)



SCULPTURE IN BLACK LIMESTONE, OF THE PERIOD 700-500 B.C. FOUND IN WESTERN PERSIA: A HUNTER PURSUING IBEX. (LENT BY K. MESHEKIN.)



AN EXAMPLE OF PERSIAN SILK DAMASK DATING FROM THE ELEVENTH CENTURY. AN INTERESTING BIRD DESIGN.

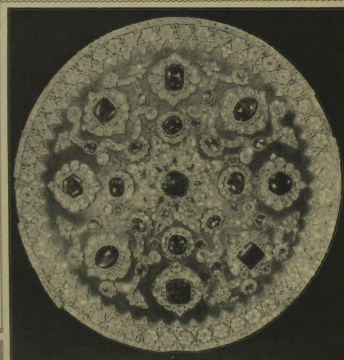


A WATER-BOTTLE IN THE FORM OF A CAT, COVERED WITH GREEN GLAZE: SEVENTEENTH-CENTURY WORK. (LENT BY THE GULISTAN MUSEUM, TEHRAN.)



A PAIR OF CARAFES MAGNIFICENTLY DECORATED WITH JEWELS: TREASURES LENT TO THE EXHIBITION BY THE PERSIAN GOVERNMENT.

THE EXQUISITE ART OF THE PERSIAN LAPIDARY AND METAL-WORKER: A SHIELD SET WITH JEWELS. (LENT BY THE PERSIAN GOVERNMENT.)



BEAUTIFUL CARVING OF THE SASANIAN PERIOD: A LEG OF A THRONE. (LENT BY A. RABENOU, PARIS.)



ANCIENT PERSIAN CHESS: A DECORATIVE PIECE IN THE FORM OF AN ELEPHANT. (LENT BY THE NATIONAL MUSEUM, FLORENCE.)



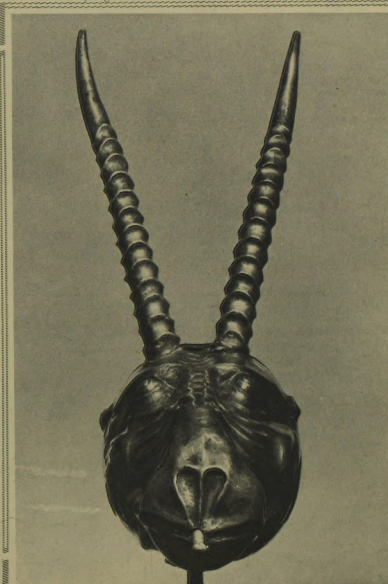
LENT BY THE SHAH OF PERSIA: A CROWN-LIKE WATER-PIPE TOP WITH ENAMEL WORK ON GOLD—A NINETEENTH-CENTURY EXAMPLE.



PERSIAN METAL-WORK OF CONSUMMATE DELICACY: A FAMOUS FIGURE OF A WINGED IBEX IN SILVER GILT, ONE OF THE OUTSTANDING PIECES SHOWN IN THE FIRST ROOM AT THE PERSIAN ART EXHIBITION. (LENT BY THE KAISER FRIEDRICH MUSEUM, BERLIN.)



A REMARKABLE BRONZE OF THE ACHEMENID PERIOD: THE HEAD AND FOREQUARTERS OF AN IBEX. (LENT BY OSCAR RAPHAEL.)



A STRIKING ANIMAL DESIGN OF THE SASANIAN PERIOD (FIFTH CENTURY, A.D.): AN AQUAMANILE IN SILVER GILT WROUGHT IN THE SHAPE OF AN ANTELOPE. (LENT BY JOSEPH BRUMMER, NEW YORK.)

Here and in other parts of this number we illustrate some of the most interesting items included in the great International Exhibition of Persian Art in the galleries of the Royal Academy at Burlington House. As our readers are aware, many other exhibits have already been reproduced in our pages in previous issues, and we hope to give still more in the future. This Exhibition, which was opened on January 7, and will continue until February 28, is one of unprecedented scope and importance, and contains many treasures which have never before been on public view. The exhibits here gathered together from many lands comprise representative examples of Persian textiles, ceramics, gold, silver, and bronze work, sculpture, painting, arms and armour, and architectural decoration. Such an opportunity of appreciating and studying the whole development of Persian art, from its beginning some 6000 years ago, may never be repeated. The

collection of the material necessitated an immense work of organisation, with a preliminary survey and canvass that involved some 40,000 miles of travel. The scheme arose out of the first International Exhibition of Persian Art, held in the Pennsylvania Museum in 1926, and the initial expense of planning the larger Exhibition now open in London was borne by American enthusiasts. The exhibits have come from thirty different countries, over 100 institutions, such as museums, libraries, and universities, and hundreds of private collectors. The Shah of Persia joined with his Majesty the King in giving a royal lead to the enterprise, and Persia has contributed many of the most jealously guarded treasures from ancient shrines and palaces. The British share of the organising work, in which a prominent part was taken by Sir Arnold Wilson, has been highly appreciated.





By G. K. CHESTERTON.

IN a great many illustrated papers, though not (I am proud to think) in this illustrated paper, there is a continuous and by this time rather monotonous stream of articles and illustrations advertising the new Gymnosophists of Germany. I mean the cult of cranks who insist in a crazy degree on certain notions connected with sun-cures; to me, more suggestive of sunstroke. An occasional article about them might be normal enough in any magazine as being in the nature of a news-item. But the concentrated attempt to boom this barbaric sophistry is not a good sign of the turn of public opinion, and seems connected with that particular sort of glorification of the body which generally goes with a certain weakness in the head. There is, indeed, something singularly weak-minded about the sort of respect—we might almost say reverence—with which experiments of this sort are often described in our journalism. It seems quite sufficient to insist upon the seriousness of any persons engaged in such experiments, a seriousness which invariably marks faddists and fanatics and small provincial sects of every kind. Thus the admiring advertiser explains how very solemnly the German professor plays the goat, though not quite so seriously as a real goat. For goats do not laugh at anything, least of all at themselves, and in this the nature-worshippers in question are undoubtedly, as they would say, at one with Nature. Nature is inferior to man in many things, but most of all in respect of the human speciality of humour. For the rest, goatishness has often been made a sort of symbol of paganism; but even among the pagans it was not regarded as the highest form of paganism. "Half a beast is the great god Pan," as the poet very truly observed; and the satyr and the faun were conceived as being half-human and half-goatish, presumably on the principle that half a goat is better than no beastliness. To a serene and philosophical judgment, it will not appear altogether inappropriate that, in the division of mankind, the goats were on the wrong side of the judgment seat.

But the fallacy in such a fashion is concerned with a certain ultimate commonsense about mankind. The cult of nakedness, which used to be called the Adamite Heresy, does, in fact, reveal its falsity at the beginning, even in the merely material aspect. Man is not independent of artificial things, even in the most natural sense. Nakedness is not even practical, except on selected occasions that are entirely artificial. Even the physical conditions of the world bear witness to something in man that is strictly to be called metaphysical, that is unique and detached and raised above the obvious physical order. It is not native to man to go without clothes, unless it is native to man to die of double pneumonia in about a month. He cannot do it at all through the greater part of the year, or over the greater part of the globe. And the very fact that he has been left, as it were, without any aids to survival except what we call artificial aids is a proof that in his case they can hardly even be called artificial. It is not a question so much of artificiality which departs from nature, but rather of art, which is the essence of human nature; art, which is almost the nature of man.

For instance, man could not exist at all, in the ordinary sense, if he had not discovered the dreadful and astonishing thing that is called fire. It would be just as easy to elaborate a philosophy against fire as a philosophy against clothes. In fact, the

two things often serve the same purpose, but fire is by far the more questionable and dangerous of the two. It is not very often that a man is actually killed by a hat or tortured by a pair of trousers. There was, indeed, an instrument of torture called the Boot; it was used in seventeenth-century Scotland, and we hear a great deal about it when it was used by Royalists upon Whigs, and very little about it when it was afterwards used by Whigs upon Royalists. But even those who complain most of what Mr. H. G. Wells called *The Misery of Boots* would hardly compare it to being sentenced to the Boot, and certainly not to being sentenced to the fire. Yet it would be easy enough, in the accepted style

ways of giving the familiar element a permanent flavour of arson. Where is it alleged is Woman most oppressed and tormented; where is she enslaved and threatened with every type of tribal and ancestral brutality? Where but at the fireside? A little confused oratory and imagery applied to that notion would be quite enough to suggest a general idea that the woman was to be roasted like a leg of mutton. Indeed, the whole business of cookery would afford a most convenient and fitting parallel. Cookery is artificial, exactly as clothes are artificial. Some people do largely dispense with cookery, as some people do frequently dispense with clothes. There are prigs who live on nuts, as there are prigs who live in nakedness. But there are a good many other human beings as well, and most of them are of opinion that cookery is a part of something which we call culture. And, while we may argue for ever about whether it is natural, most of us know that it is normal.

The whole conception of culture is bound up with that first fact about man; that he is not himself until he has added to himself certain things which are, in a sense, outside himself. As he is more powerful than any other creature with those things, so he is more helpless than any other creature without those things. It would be easy for the wild philosopher to argue that the very existence of fire is an insult to sunlight. It would be easy for him to denounce Prometheus as the rival of Apollo. I can imagine him elaborately explaining, in an endless series of lectures, that we ought not to need any such indirection or deflection of the rays of the sun; that we ought never to have come into a condition in which the sun's rays are not sufficient to us; that it is an insult to the splendid solar unity to tear away flames from it, like rags from a golden garment. It is true that, as a minor matter of fact, the sun's rays are not always there at all. But that is just as much an objection to the attack on clothes as to the attack on cooking. The point is that the whole of this philosophy is wrong at the root; is wrong in its whole conception of the nature and position of man on the earth; is wrong even in its relation to matter; and is wrong long before we come to the higher question of morals.

But when we do come to it, we shall not be surprised to find that the theory is as false in moral fact as it is in material fact. A human being is not even completely human without clothes, because they have become a part of him as the symbol of purely human things; of dignity, of modesty, of self-ownership, of property, and privacy and honour. Even in the purely artistic sense humanity would never have become human without them, because the range of self-expression and symbolic decoration would have been hopelessly limited, and there would have been no outlet even for the most primary instincts about colour and form. The Adamite heresy begins in

madness, but it ends only in monotony. Some actually praise it because they think it would dull and blunt all sorts of human feelings, fancies, and shades of sentiment; and they are the sort of madmen who would actually boast of monotony. But the central civilisation of mankind is not very likely to be deeply disturbed, in its immemorial intellectual instincts, by these crudities on the borderland. It takes a long time to explain such simple things; but, when a man disregards them, it is a shorter way to laugh at him and lock him up.



THE DEATH OF THE KING'S ELDEST SISTER: THE LATE PRINCESS ROYAL.

The nation heard with great regret that the Princess Royal, Dowager Duchess of Fife, eldest sister of the King, died at her home in London on January 4. The end came somewhat suddenly, as the first intimation of a serious turn in her illness had been a bulletin, issued earlier in the day, stating that the Princess, who had been an invalid for some time past on account of her heart, had recently shown signs of increasing weakness. Her daughters, Princess Arthur of Connaught and Lady Maud Carnegie, were urgently summoned when the signs of heart failure became apparent, and were present when she passed away. The Princess Royal, who was tenth in order of succession to the Throne, was the eldest daughter of King Edward and Queen Alexandra. She was born at Marlborough house on February 20, 1867. Her marriage to the Earl of Fife took place at Buckingham Palace on July 27, 1889. At the wedding breakfast Queen Victoria announced her intention of creating the bridegroom Duke of Fife and Marquess of Macduff. He was one of the founders of the British South Africa Company. In 1905 King Edward granted the Duchess the style and title of Princess Royal, and her daughters were created Princesses. On December 13, 1911, she and her husband and daughters had a narrow escape in the wreck of the "Delhi" on the way to Egypt, and the Duke died at Assuan in the following month.

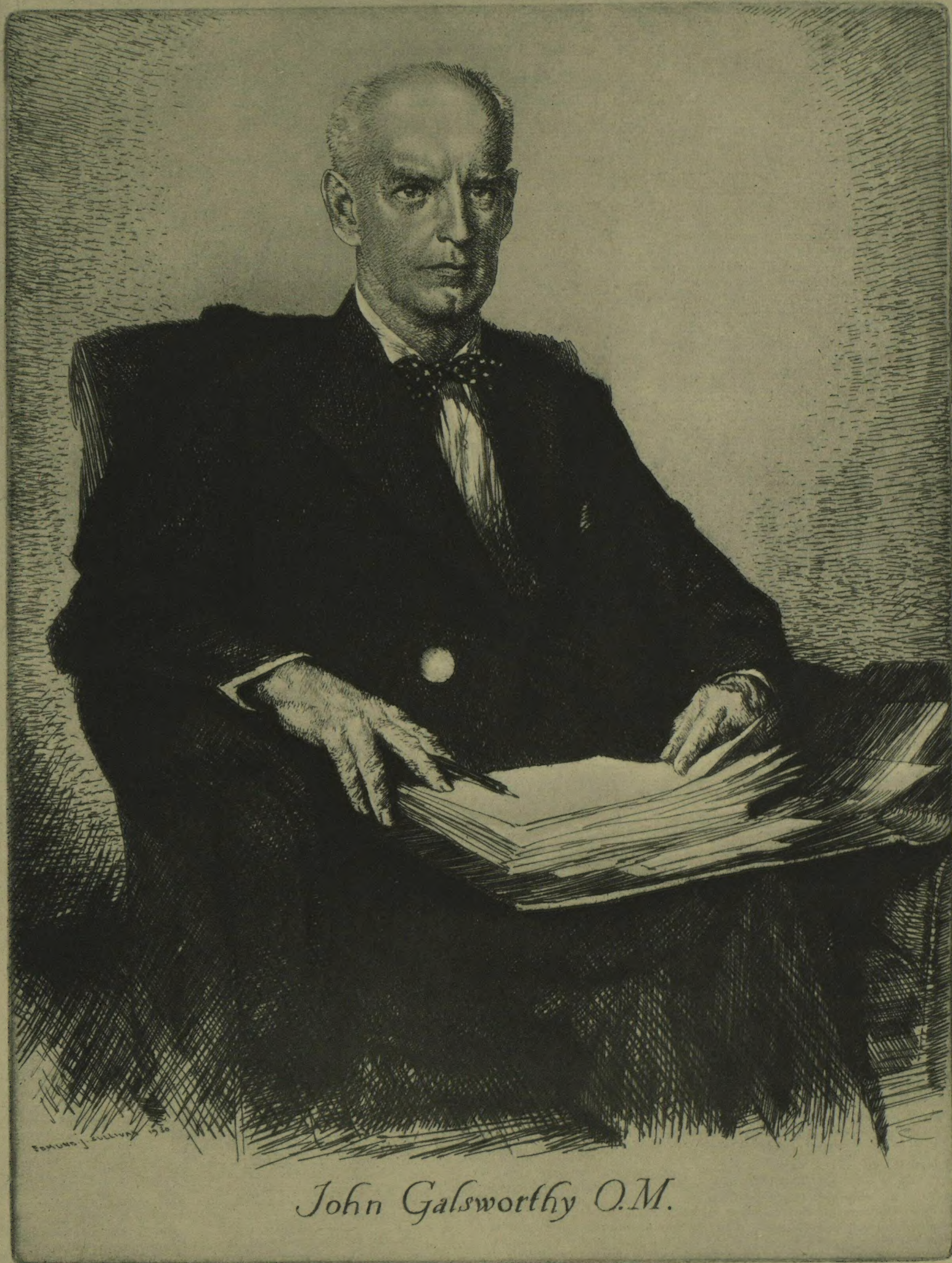
Portrait by Hay Wrightson.

of rhetoric about these things, to represent every advocate of ordinary warmth as invoking some such unnatural peril. All fuel would, in the mediæval phrase, smell of the faggot. To defend the stove would be to defend the stake, and any housewife lighting a fire would be relighting the fires of Smithfield. Such talk would be no more ridiculous than many of the ravings of the reformers, who cry out that they are being persecuted as by the Spanish Inquisition when they are required to wear common human clothes. There would be any number of other



# THE CHRONICLER OF THE FORSYTES TO BEGIN A NEW FAMILY "SAGA."

BY COURTESY OF MESSRS. B. F. STEVENS AND BROWN, LTD.



*John Galsworthy O.M.*

*2. Mr. Galsworthy*

*Edmund J. Sullivan 1930*

A GREAT FIGURE IN MODERN ENGLISH LITERATURE : MR. JOHN GALSWORTHY, O.M., NOVELIST AND PLAYWRIGHT—  
A NEW ETCHED PORTRAIT BY EDMUND J. SULLIVAN, R.W.S., A.R.E.

Mr. John Galsworthy, of "Forsyte Saga" fame, has intimated that this phase of his literary career is ended. "There will be no more Forsytes," he said, when landing recently in New York, on his way to Arizona, there to begin a new family "saga"; and he added that he had finished with drama. He has, of course, produced many other novels besides the Forsyte cycle, and numerous plays, including "The Silver Box," "Loyalties," and

"The Skin Game." Lately, too, he has been represented on the screen by a film version of "Old English." Copies of the above portrait may be obtained from the publishers, Messrs. B. F. Stevens and Brown, Ltd., New Ruskin House, 28-30, Little Russell Street, W.C.1. The edition is limited to twelve impressions, autographed and numbered by Mr. Galsworthy, at £26 5s. each, and forty signed artist's proofs at £6 6s. each.



## BOOKS OF THE DAY.

**H**ISTORY has of late years been presented to the popular mind largely in visual or dramatic form, through the medium of films, plays, and pageants. Other lines of approach to the manners and customs of the past lie through the widespread cult of archaeology, the vogue of collecting, and the fashion for period furniture and decoration. We have become interested not only in what our ancestors did, but in the way they did it, the things they made and used, the houses they lived in, and the dress and ornaments they wore. The facilities for portraying the picturesque side of history have enormously increased, and its popularity is reflected in current literature. Several books on my list for this week bear closely on the subject.

When historical scenes are represented on the stage or the screen, in pageantry or fancy dress, it is just as well that they should be represented accurately. I have just been looking through a volume that should be indispensable to the producers of all such entertainments, as well as to teachers and students, painters, sculptors, and writers of historical romance. This book is a second edition, revised and enlarged, of "HISTORIC COSTUME." A Chronicle of Fashion in Western Europe, 1490 to 1790. By Francis M. Kelly and Randolph Schwabe. Its 305 pages include six full-page plates and one double-page plate in colour, sixty-four pages of illustrations in half-tone from contemporary paintings, drawings, and engravings, and about 280 line drawings by Mr. Schwabe in the text. "The authors (we read) have based themselves first and last on contemporary witnesses, pictorial and literary."

Readers of *The Illustrated London News* will not quarrel with "the principle governing the present work," the superior lucidity of pictorial over written evidence. "For the sake of comprehensiveness" (the author continues) "combined with a moderate compass, we have for the present limited ourselves arbitrarily to the period of 1490-1790; that is (roughly speaking), from the great days of early Transatlantic exploration to the French Revolution. . . . Throughout this period paintings, prints, and sculpture supply us with evidence remarkable for its abundance, variety, and quality, supplemented by medals, tapestry, and even actual relics of old costume. Again, for the sake of completeness within our limits, *fashionable civil apparel* alone has been dealt with; adequately to treat of costumes military, ecclesiastical, official, professional, and rustic would have carried us far beyond the scale we had contemplated."

At no period of history do I notice any exaggerated observance of the behest "to take no thought . . . where-withal ye shall be clothed." If it had been so, there would probably have been no necessity for such a book as this. Each chapter opens with interesting comments on the relation between costume and political events in the particular epoch; for while, as Polonius pointed out, "the apparel oft proclaims the man," it may also proclaim the social causes of its own origin. "Thus (we read) the wave of humanism and the reaction against the mediæval struggles between the great feudal lords favoured Italianate leanings. The power of the Empire and the prominence of German and Swiss mercenaries in the Italian wars gave a Teutonic turn to civilisation (to say nothing of the Reformation and the prosperity of the great German cities). Spain's commanding position in European politics, her alliance with the house of Austria, and her rule in the Low Countries and parts of Italy, made the verdingale, trunk hose, and ruff typical of late sixteenth-century fashion. 'Cavalier' dress, graceful and unconstrained, was a protest against Spanish artificiality, and the Thirty Years War introduced an element of the military. 'Restoration' modes are the reaction against Puritanism. The gay dress of Molière's exquisites (itself an escape from the parsimony of Mazarin's régime) gives way to the pompous formalism of Mme. de Maintenon's days, from which again the light and dainty modes of the *Régence* represent an escape." In our own day it would not be difficult to trace similar relations between costume and social movements or political events.

As the Shakespearean period is covered by the volume above mentioned, I may appropriately turn to another book on a subject intimately associated with ceremonial costume, at any rate among royalty and the nobility. I refer to "THE HERALDRY OF SHAKESPEARE." A Commentary with Annotations. By Guy Cadogan Rothery. Author of "The Insignia of the Prince of Wales," "The A.B.C. of Heraldry," and "Symbols, Emblems, and Devices" (The Morland Press; Limited Edition of 500 Copies; 52s. 6d.). In this clearly printed and copiously illustrated quarto, "the boast of heraldry" is allotted, like history, an ample page.

It is astonishing to realise, from the vast array of quotations in Mr. Rothery's fascinating book, how much the poet's diction is permeated with heraldic imagery. "Heraldry," he writes, "has been called by someone the Shorthand of History; Shakespeare understood it quite naturally in this sense, and introduces it with splendid effect in his poems and dramatic works. . . . In the whole series of the historical plays the golden lions of England stalk symbolically through the text, occasionally in wrathful opposition to other heraldic tokens. It is not, however, with armoury and genealogy alone that the Bard deals. The entire arcanum of the herald's science, its glowing pageant, its minutely prescribed forms, so full of symbolism, its romantic legends, its quaint terminology, is closely woven into the text of his tragedies and comedies alike. Indeed, the whole of Shakespearean drama is deeply coloured by it."

Thus, I can find no allusion in the chapter where it occurs to a little drawing of a heraldic shield bearing three frogs and described as follows: "Argent, three bactricia, sable (Boteraux of Cornwall); popularly supposed to have been the original arms of the Franks." I was particularly keen to trace this reference, because Boteraux, I take it, is identical with the place now known as Boscastle, one of whose local legends is told in Hawker's Cornish ballad, "The Bells of Botreaux."

Matters of costume and heraldry are not neglected in another work that falls within Mr. Kelly's period, namely, "MARY OF SCOTLAND." 1561-1568. Being the Tragedy of the Seven Years of Mary Stuart's Life in her Kingdom of Scotland. By Grant R. Francis, F.S.A. With sixteen Illustrations (Murray; 16s.). The author writes frankly as an ardent partisan of the unfortunate Queen. "Failings," he writes, "she had, of course, as had every human who ever existed, whether King or Queen, Peer or Peasant, and such failings have not, I hope, been overlooked or belittled in the following pages; but, if I can succeed in securing for the most maligned woman of modern history some meed of justice from her thoughtless traducers, my task has been accomplished. If I have painted the lily too white, or the nightshade too dark a hue, the reader must forgive me if he can—or damn me for a biased sentimentalist if he must."

The element of costume in this royal biography presents itself at once in the frontispiece, which is entitled "Mary of Scotland in widow's dress, after the death of Francis II., King of France"; while another illustration shows "the heraldic achievements of Mary Queen of Scots and Lord Darnley at the time of their marriage." In the text also is given a verbal description of the young Queen's appearance when she landed in Scotland to assume the crown. "The hair (we read) was crimped with little bunches of curls under the white widow's coif, which added to the witchery of her beauty. Of the French national widow's dress, the *deuil blanc*, we have a good idea from several portraits of Mary Stuart which still remain to us. The wired cap fitted closely round the head, upon which it pressed down in the centre, leaving space above the ears to exhibit the little bunches of fair curls; and a narrow frilled lace-edging to the cap gave an added youthfulness to the wearer." Further particulars follow.

A pathetic contrast to this last passage is to be found in a detailed description of the dress that Mary wore at her execution, included in "A HISTORY OF EVERYDAY THINGS IN ENGLAND." Done in Two Parts, of which this is the Second—1500-1799. Written and Illustrated by Marjorie and C. H. B. Quennell (Batsford; cloth, 8s. 6d.; or, bound in one volume together with Part I., 16s. 6d.). This is a second edition of a work which, along with its companion volume on the preceding period, from 1066 to 1499, provides an ideal social commentary on English history. Costume, of course, is only one of numerous phases of English life of which the authors treat. The others particularised on the title-page are castles, houses, churches, games, toys, ships, coaches, armour, mills, and food. Despite the extensive erudition represented by the work, it is written in simple and chatty style which makes delightful reading.

Now that Persian art is drawing all London to Burlington House, there is topical interest in a passage recalling that Persian dress suddenly came into fashion, under the Merry Monarch, in 1666, and as suddenly disappeared, killed, apparently, by a French jest. The authors quote "an amusing little piece of gossip" on the subject from Pepys' Diary. After mentioning that "the Court is all full of vests," Pepys notes later: "Mr. Batelier tells me the news, how the King of France hath, in defiance to the King of England, caused all his footmen to be put into vests, and that the noblemen of France will do the like." The word "vest," by the way, seems to have acquired different meanings in the course of ages, and even now possesses a certain ambiguity. I am not entirely at one with my tailor as to its correct usage. C. E. B.



SIX WATERSPOUTS SEEN IN PROCESS OF FORMATION FROM A PALL OF BLACK CLOUD OVER THE SULU SEA, BETWEEN NORTH BORNEO AND THE PHILIPPINES: AN ASTONISHING PHOTOGRAPH OF NATURE IN AN ANGRY MOOD.

A very curious meteorological phenomenon was observed recently in the Sea of Sulu (the "Mediterranean of Eastern Asia"), which lies between the Philippines and the North Coast of Borneo. As can be seen from the above photograph, a formidable storm was threatening—of the type which often disturbs the Equatorial regions—when six little tongues of black began to creep down from the edge of the mass of cloud which hid almost the whole vault of the heavens. These cones of cloud-formations showed up clearly against a strip of undimmed sky above the horizon, and were nothing else than six waterspouts in an early stage of formation. When they had reached a point a little above sea-level, the water began to rise—the effect of the whirling motion of the atmosphere at these points—and, so rising and joining the tip of the down-stretching cone, formed true water-spouts. In the above photograph the black cones on the extreme right and left approach nearest to the complete phenomenon.

"No doubt when Shakespeare was writing" (the author remarks elsewhere), "heraldry had gone far along the road to decadence, though it was all the more tyrannical for that." To a Victorian poet the art appeared to be in a moribund condition. Tennyson bewails—

Poor old Heraldry, poor old History, poor old  
Poetry, passing hence.

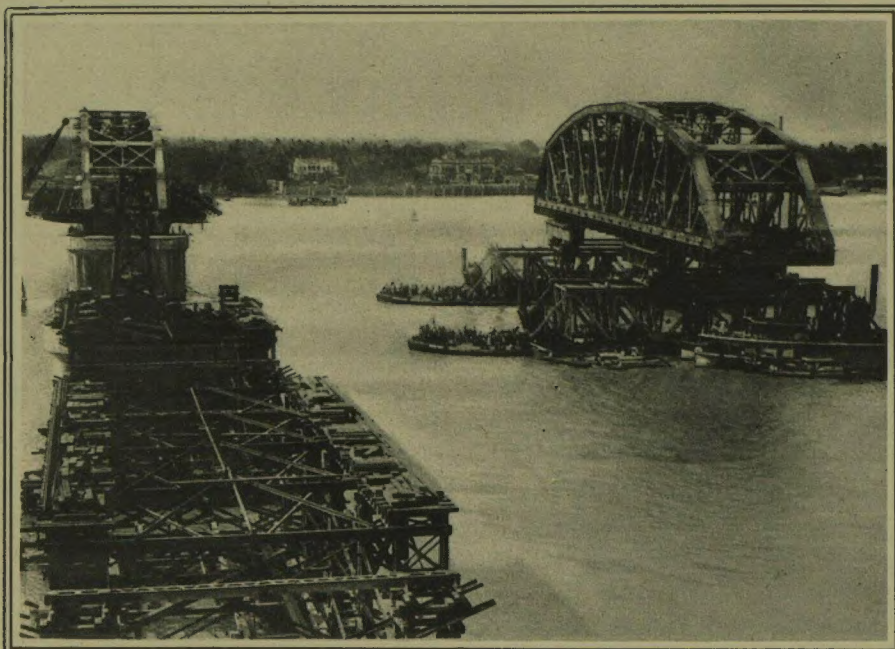
Like many other moribund things, however, it takes a long time dying, and so far I have not heard any rumours that the Herald's College is falling down. Its activities, in fact, have probably increased along with the modern expansion of "Debrett," although not all of the new creations, perhaps, would lend themselves to celebration in Shakespearean blank verse.

Mr. Rothery recalls the interesting fact that Shakespeare took a personal as well as a poetic interest in things heraldic, and cites certain grants of arms to members of the poet's family. He also quotes the evidence published by Mr. Ernest Law that Shakespeare himself, among other members of his theatrical company, held the post of Groom of the Chamber to James I. In reading his proofs, I fear, the author has sometimes fallen short of the standard of accuracy associated with his subject. "Is the leak," he asks, "so ancient a Welsh badge as Fluellen would make out?" His plumber might be able to inform him! Again, he speaks of Louis XIV. giving his "matitudinal" audience. And again, when he describes a production of "Henry VIII." as "a presentation worthy of the pageant living Groom of the Chamber," I feel sure that the epithet intended must have been "pageant-loving."

The illustrations lack references to explanatory passages in the text—a fault common to nearly all illustrated books.

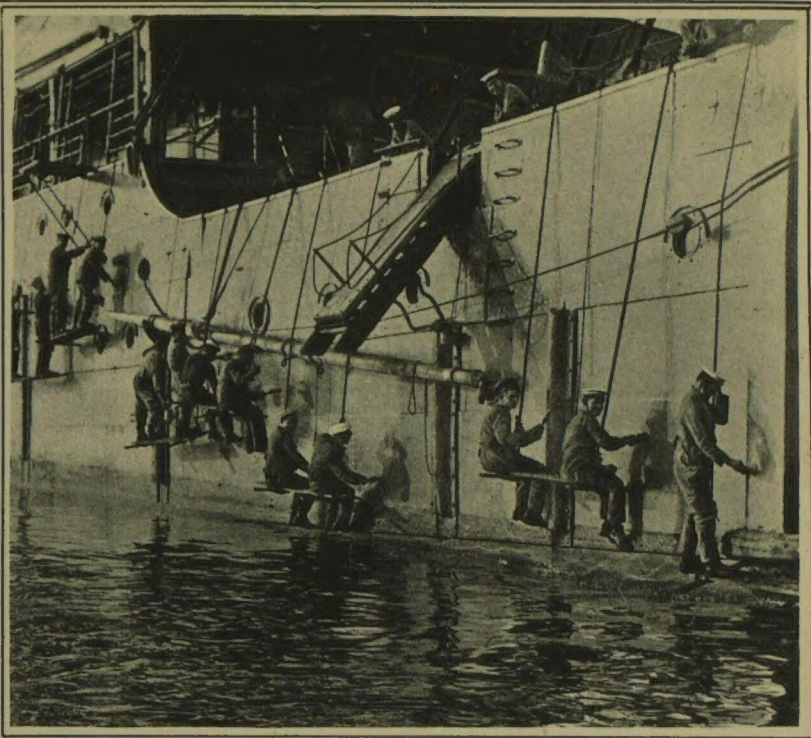


# HAPPENINGS AT HOME AND ABROAD: EVENTS BY LAND, SEA, AND AIR.



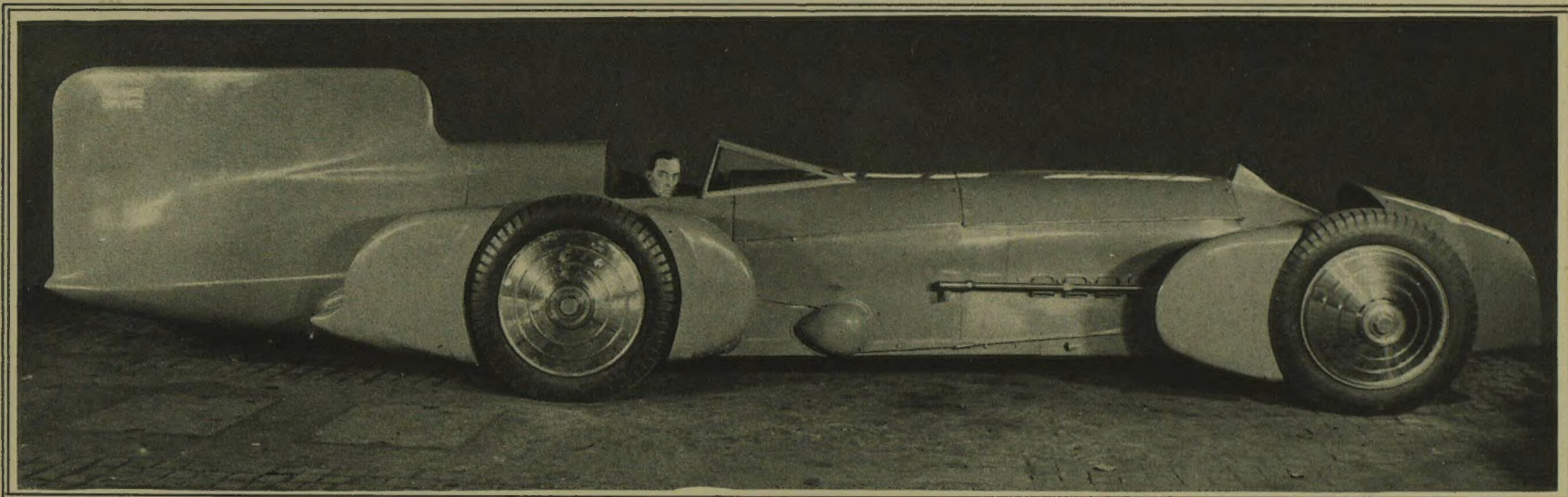
AN UNPRECEDENTED FEAT OF ENGINEERING IN INDIA: FLOATING INTO POSITION A 1700-TON SPAN FOR THE NEW HOOGHLY BRIDGE NEAR CALCUTTA.

The second of four huge spans, each weighing 1700 tons, for the new East Indian Railway bridge over the Hooghly, eight miles north of Calcutta, is here seen being floated into position on a receding tide. In the foreground is a structure on which the steelwork was assembled. This engineering feat was one of unprecedented magnitude, for the task of floating such tremendous spans into position had never before been anywhere attempted.



A LITTLE TROUBLE OVER LEAVE IN A SUBMARINE DEPOT SHIP: SEAMEN (REPLACING THOSE ARRESTED) PAINTING H.M.S. "LUCIA"—THE DUTY THAT CAUSED SOME FEELING OF DISCONTENT.

On January 5 the Admiralty reported "an infraction of discipline" in H.M.S. "Lucia," parent ship of the 2nd Submarine Flotilla at Devonport. Weather delayed her undocking, and left a very short time to coal, clean, and paint ship before the date of sailing with the Atlantic Fleet. "This precluded week-end leave," says the official statement, "and necessitated the crew working on Sunday morning. . . . Thirty seamen so far forgot their duty as to remain below and shut themselves in when ordered to parade on deck. . . . The men were arrested."



TO DEFEND BRITAIN'S TITLE FOR THE WORLD'S LAND-SPEED RECORD: CAPTAIN MALCOLM CAMPBELL IN HIS NEW 1400-H.P. NAPIER CAMPBELL "BLUE BIRD"—A CAR DESIGNED ON AIRCRAFT LINES WITH A PECULIAR TAIL-PLANE, SUGGESTING AN AEROPLANE BODY ON WHEELS.

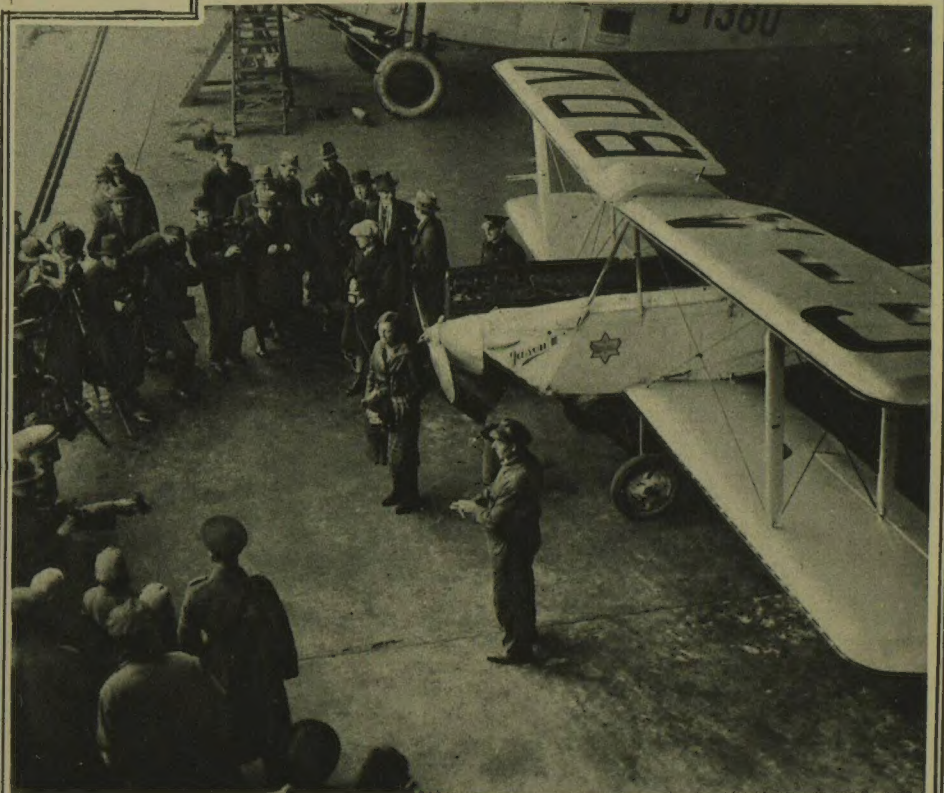
Captain Malcolm Campbell's new 1400-h.p. racing car, "Blue Bird," in which he will defend Great Britain's title for the world's land-speed record (231 m.p.h.), and attempt to surpass it, was exhibited at Messrs. Rootes' premises on January 6, before its departure for Daytona Beach, in Florida. The car is designed on aircraft principles, embodying experience gained in Schneider

Trophy machines, the Supermarine "S 6" and Gloster Napier seaplanes. The peculiar tail-plane gives it the appearance of an aeroplane body on wheels. Very exhaustive tests have been carried out with a view to reducing wind-resistance to a minimum.



MISS AMY JOHNSON'S NEW LONG-DISTANCE SOLO FLIGHT VENTURE: ENTERING HER GIPSY MOTH AEROPLANE, "JASON III," FOR THE START FOR PEKING.

Miss Amy Johnson, the first woman to fly alone from London to Australia, left Stag Lane aerodrome, Edgware, on January 1, in her Gipsy Moth aeroplane, "Jason III," for another long-distance solo flight, hoping to reach Peking by way of Russia and Siberia. Between Cologne and Berlin she lost her way in clouds, and landed in a field near Lübz in Mecklenburg-Schwerin, but



AT BERLIN, BEFORE HER MISHAP IN POLAND: MISS AMY JOHNSON (CENTRE, BESIDE PROPELLER) FACING PHOTOGRAPHERS AND JOURNALISTS ON THE TEMPELHOFERFELD.

resumed her flight, and reached the Tempelhof airfield on January 3. On the flight thence to Poland she again lost her way in fog, and made a forced landing, 55 miles north of Warsaw, in which the under-carriage was damaged and the propeller broken, though she herself was unhurt. She motored to Warsaw, where she stayed at the British Embassy, and reconsidered her plans.



## MARSHAL JOFFRE IN LIFE AND DEATH: WAR MEMORIES; LAST DAYS.



WHERE MARSHAL JOFFRE DIED: THE SCENE OUTSIDE THE NURSING HOME IN THE RUE OUDINOT, PARIS, AFTER THE ANNOUNCEMENT.



CONVEYING MARSHAL JOFFRE'S BODY TO THE PLACE OF THE LYING-IN-STATE: THE AMBULANCE CONTAINING IT ENTERING THE ÉCOLE MILITAIRE IN PARIS.



MARSHAL JOFFRE'S HOUSE AND THE GROUNDS WHERE HE EXPRESSED A WISH TO BE BURIED: HIS HOME AT LOUVECIENNES, NEAR PARIS—(INSET) THE INITIAL "J" BENEATH CROSSED MARSHAL'S BATONS, SEEN AT THE TOP OF THE IRON GATES.



THE GREAT FRENCH SOLDIER IN CIVILIAN ATTIRE: MARSHAL JOFFRE WITH HIS WIFE, TO WHOM THE KING HAS SENT A MESSAGE OF CONDOLENCE.



THE VICTOR OF THE MARNE AT HIS MILITARY ZENITH DURING THE WAR: MARSHAL JOFFRE (EXTREME LEFT) WITH (LEFT TO RIGHT) M. POINCARÉ, KING GEORGE, MARSHAL FOCH, AND SIR DOUGLAS (AFTERWARDS EARL) HAIG, AT THE BRITISH HEADQUARTERS AT BEAUQUESNE IN AUGUST 1916.



A PATHETIC CONTRAST TO HIS ROBUST PHYSIQUE OF EARLIER DAYS: MARSHAL JOFFRE (LEFT, WITH MARSHAL PÉTAÏN) LAST JUNE, AT THE UNVEILING OF HIS OWN STATUE.

Marshal Joffre died early on January 3 at a nursing home in the Rue Oudinot, Paris. Directly the news became known, the Prime Minister (M. Steeg) called to express the nation's sympathy to Mme. Joffre. He was followed by many other distinguished visitors, including President Doumergue, and Lord Tyrrell, the British Ambassador. Mme. Joffre also received condolences from the King, conveyed in a message to the President, in which his Majesty said: "The sad news will arouse feelings of sorrow, especially in those countries which, in 1914, were allied to France. We shall mourn the close of the life of him who, in those momentous days, was called to the supreme command of the great French Army with which for four long years the forces of the British Empire were comrades in arms.

I treasure the memory of my meetings with the Marshal on the occasion of my several visits to the Front. Please convey to Mme. Joffre and his relatives my most heartfelt sympathy." In his latter years Marshal Joffre lost his robust physique, as is apparent especially from the lower righthand photograph. This was taken at one of his last public appearances, when, on June 21, 1930, he attended the unveiling of a statue of himself, erected in his lifetime (a rare honour), before the hotel at Chantilly, which had been his headquarters in 1914. After his death his body was embalmed, and at dawn on January 5 it was conveyed in an ambulance to the École Militaire, there to lie in state, as shown on the opposite page, and to receive homage from thousands of his compatriots.



## FRANCE HONOURS A GREAT LEADER: MARSHAL JOFFRE LYING IN STATE.



WHERE THOUSANDS OF PARISIANS FILED PAST TO OFFER A FAREWELL TRIBUTE: THE SCENE IN THE ÉCOLE MILITAIRE—SHOWING (IN THE FOREGROUND) ONE OF THE TWO MORTARS PLACED IN FRONT OF THE BIER.

At daybreak on January 5, the body of Marshal Joffre was conveyed to the École Militaire and there placed in the Chapel for the lying-in-state, which lasted until the night of January 6. "The Marshal lies on a plain black bier (writes an eyewitness, in the "Times"), a thin, pale figure of serenity that seems utterly remote from the bluff and burly soldier of other days. On the general's black tunic, to which he clung long after horizon blue had taken its place, is pinned a single decoration, the Médaille Militaire. Between the folded hands one gets a glimpse of a golden cross; almost touching this symbol of peace lies the hilt of

the sword, placed on the dark-blue great coat. Covering the scabbard's point is the red-and-blue képi. On the ground at the foot of the bier is a cushion on which rests the baton of a Marshal of France. Surrounding the bier are other cushions, each with insignia. On either side in front stand two cumbrous mortars, with steel breast-plates and morions (tokens of earlier warfare). Round the catafalque stand the colours of many regiments. It was in this setting that many thousands of Parisians took their last farewell of 'Le Gran'père.' The black tunic is seen in the coloured portrait of Marshal Joffre on another page.



# MOURNING THE VICTOR OF THE MARNE: MARSHAL JOFFRE'S LAST "TRIUMPH."



THE PASSING OF MARSHAL JOFFRE: (1) THE COFFIN (IN THE BACK OF THE MOTOR-HEARSE) ON THE WAY TO NOTRE DAME, HALTED FOR A MINUTE'S SILENCE BESIDE THE UNKNOWN SOLDIER'S GRAVE (WITH ITS PERPETUAL FLAME); (2) BEFORE THE CATAFALQUE DURING THE SERVICE IN NOTRE DAME; (3) THE PROCESSION ABOUT TO LEAVE NOTRE DAME AFTER THE SERVICE—PLACING THE TRICOLOUR OVER THE COFFIN, SEEN RESTING ON A GUN-CARRIAGE, WITH THE PALL-BEARERS DRAWN UP ON EITHER SIDE.

After the lying-in-state at the École Militaire (illustrated on page 43), the body of Marshal Joffre was taken in a motor-hearse, on the evening of January 6, to the Cathedral of Notre Dame. On the way the cortège passed beneath the Arc de Triomphe, close to the grave of the French Unknown Soldier, where there was a brief halt and a military salute. The coffin remained through the night in the Cathedral, where on the following morning was held a funeral service identical with that of Marshal Foch. From Notre Dame, the gun-carriage bearing the coffin was borne in procession through the streets of Paris to the

Invalides, where a funeral oration on Marshal Joffre was delivered by M. Louis Barthou, Minister of War. Among representatives of the Allies in the procession were the British Ambassador, Lord Tyrrell, representing the King, Field-Marshal Lord Allenby and Sir George Milne, Admiral of the Fleet Lord Wester Wemyss, and Marshal of the Air Force Lord Trenchard. The Lord Mayor of London, with other City dignitaries, was also present. After the funeral oration, the gun-carriage entered the Invalides, and the coffin was left there until the day of burial in the grounds of Marshal Joffre's home at Louveciennes.





### MARSHAL JOSEPH JACQUES CÉSAIRE JOFFRE :

THE GREAT FRENCH SOLDIER (THEN GENERAL) AT THE HEIGHT OF HIS FAME EARLY IN THE WAR.

General Joffre (as he was then) became the Commander-in-Chief of the French Armies on the outbreak of the Great War, by virtue of his position as Chief of the General Staff. On September 6, 1914, he initiated the memorable battle of the Marne, with which his name will ever be associated. He retained the post of Commander-in-Chief, along with that (subsequently added) of technical

adviser to the French Government on the direction of the war, until December 1916. In recognition of his great services, he was then created Marshal of France, a title which had been in abeyance since 1871. Marshal Joffre was born at Rivesaltes, a village near the eastern Pyrenees, on January 12, 1852. His much regretted death occurred in a Paris nursing home on January 3, 1931.



## THE ODD SIDE OF THINGS: A PAGE OF CURIOSITIES.



A NATURAL "FLASK," WITH A NARROW TOP AND THE REST UNDERGROUND:  
A RARE "GNAMMA" HOLE IN THE DESERT OF WESTERN AUSTRALIA.

This photograph, taken near Yonambi 700 miles N.W. of Perth, Western Australia, shows one of the rare "gnamma" holes of the desert. The top is only 2 ft. across, but they open below to a wide flask-shaped cavity. They are often overlooked, but the natives always know them, and at the end of the dry season the ground around is thick with birds and the few desert animals.



CONFECTIONERY AS A MEDIUM FOR ARCHITECTURE: A UNIQUE WEDDING-CAKE  
REPRESENTING THE GATEWAY OF AN INDIAN PRINCE'S PALACE.

A note supplied with the above illustration, describing royal marriage festivities in Baroda, says: "Among the various presents given to the Prince was a costly wedding-cake from the Chief Cook at the Palace of the Gaekwar of Baroda. It is said that the cake represents the main entrance to the Prince's apartments in the Palace."



DYNAMITING THE SEA-BED TO DEEPEN AN  
EAST INDIAN HARBOUR. AN EXPLOSION.



HUMAN "DREDGES" CHEAPER THAN MACHINERY FOR EAST INDIAN HARBOUR  
WORKS: MALAY COOLIES DIVING FOR SHALE LOOSENED BY DYNAMITE (WHICH  
KILLED OR DROVE AWAY SHARKS) AND LOADING IT ON BAMBOO RAFTS.

Describing the above photograph, and that on the left, the sender writes: "Human dredges are a feature of under-water excavations at Bencoolen, Sumatra, in the Dutch East Indies. Malay coolie labour is cheaper than machinery, and harbour improvements are conducted with man-power supplemented by dynamite. The method of deepening the channel was to loosen the blue shale of the bottom by explosive cartridges. After a dynamite explosion, swarms of coolies dived in to recover the broken shale. Collecting fragments from the bottom, the coolies brought them to the surface and placed them on bamboo rafts. Disposal of the debris was effected by sending the rafts, propelled by poles and sails, to dumping spots in the open sea. The waters of the Indian Ocean at Bencoolen are full of sharks. The explosions killed the sharks or drove them out to sea, enabling the coolies to dive without danger."



A HUMAN "TIGER" AND HIS ASSISTANT  
"TIGER-CUB": ITINERANT PERFORMERS IN  
STRIKING ATTIRE AT LOCAL FESTIVITIES NEAR  
MADRAS.



ROASTING BEEF OVER A PIT TO REGALE A PICNIC PARTY IN TEXAS:  
AN OLD-FASHIONED BARBECUE NEAR PROGRESO, ON THE RIO GRANDE.  
The above photograph forms one of the illustrations to an interesting article on the wonderful development of Texas, in the "National Geographic Magazine" of Washington. "Time was," writes the author, Mr. Frederick Simpich, "when Texas had to be tough, physically speaking. In pre-railroad days it took hardy men to drive 10,000,000 cattle 'up the trail' to Kansas and Wyoming . . . living for months 'on the country.'"



A MONSTROUS TREE ON "CRUTES": THE THOUSAND-YEAR-OLD KARASAKI PINE,  
WITH ITS 300 BOUGHS UPHELD BY PILLARS.  
"The Karasaki Pine Tree," says Terry's "Japanese Empire" (Constable), stands on a walled esplanade in Karasaki village. Its 300 or more immense horizontal boughs, upheld by wood crutches or stone pillars, curve awkwardly, and at the top are tin and wood copings as a protection against weather. These arms (some over 200 ft. long) reach out like those of a gigantic spider. This . . . 1000-year-old tree illustrates the Japanese love for what is bizarre."



## "CRASH!"—LIBYAN DESERT MOTORING: "SUCH QUANTITIES OF SAND!"

PHOTOGRAPHS BY MAJOR R. A. BAGNOLD, TAKEN DURING A MOTOR-CAR EXPEDITION IN THE LIBYAN DESERT.



"THEN—CRASH! THE CAR STOPS, UP TO ITS AXLES IN SAND SOFT AS A QUICKSAND": CLEARING AWAY SAND FROM THE BACK WHEELS OF A CAR STUCK IN THE DESERT.



THE METHOD OF EXTRICATING A CAR STUCK IN SOFT SAND: BRINGING OUT THE 5-FT. STEEL CHANNELS TO BE LAID UNDER THE REAR WHEELS WHEN CLEARED OF SAND.



ANOTHER STAGE IN THE PROCESS OF EXTRICATION: TWO LIGHT ROPE-LADDERS LAID PARALLEL BEFORE THE FRONT WHEELS, FORMING A SUFFICIENTLY FIRM TRACK FOR THE CAR.



"LEAVING A CAIRN OF PETROL TINS AND A NOTE IN A BOTTLE GIVING THE POSITION OF OUR MOST WESTERLY POINT": (LEFT TO RIGHT) D. NEWBOLD, W. B. K. SHAW, CAPTAIN V. C. HOLLAND, AND LIEUT. D. A. L. DWYER.



THE MEANS OF PLOTTING EACH DAY'S COURSE: A SUNDIAL-COMPASS (DESIGNED BY MAJOR BAGNOLD) BOLTED TO THE DASHBOARD, WITH A PAPER BELOW TO GIVE THE SUN'S BEARING.

The photographs on this and the two following pages illustrate a remarkable motoring expedition in the Libyan Desert, made last October and November, in three cars, by Major R. A. Bagnold and five companions, including (besides the four seen above) Lieut. Prendergast, of the Royal Tank Corps. "The expedition," writes Major Bagnold, "lasted five weeks, covered 3100 miles, and resulted in the investigation of the structure and extent of the sand country, and the location of the caravan route from Kufra to Egypt. On the return journey, 300 miles of unknown desert were traversed between Owenat and Selima, and the practicability of a motor route between Cairo and the Sudan, via Assiut and the Kharga Oasis, along the old disused slave route, was demonstrated."

A typical happening is thus described: "Then—crash! The car stops, up to its axles in sand outwardly identical (with the hard surface), but soft as a quicksand. The rear cars pull up while still on hard going; the sand is dug away from in front of the wheels, steel channels five feet long are laid for the rear wheels and rope-ladders for the front. All hands collect and push." By Oct. 18 they were 80 miles west of Ain Dalla (their base). "Leaving a cairn of petrol tins" (writes Major Bagnold) "and a note in a bottle giving the position, astronomically fixed, of our most westerly point, we turned south. Our course throughout each day was plotted by means of a sundial-compass, designed by the writer, and the mile-indicator."

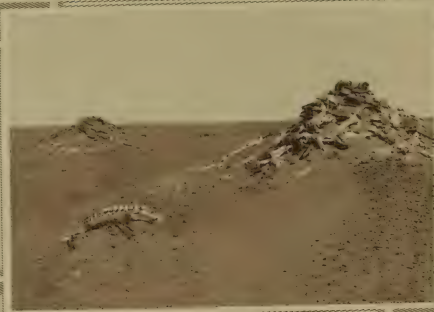


# SECRETS OF THE GREAT SAND SEA OF LIBYA: A "SEPULCHRE"

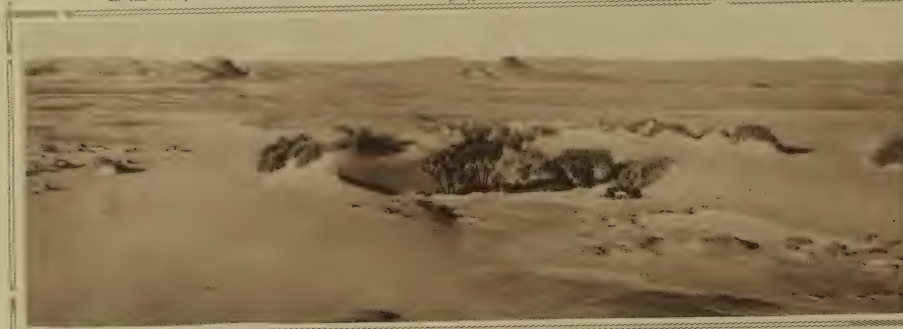
PHOTOGRAPHS BY MAJOR R. A. BAGNOLD, TAKEN DURING



FRESH CAMEL TRACKS IN THE HEART OF THE SAND SEA: TRACES OF ONE OF THE CARAVANS THAT TRAVEL 360 MILES IN FOURTEEN DAYS, WITH NO WATER ON THE ROUTE, FROM KUPRA OASIS TO EGYPT.



"ALWAYS, AS WE MOTORED ON, CAMEL SKELETONS IN LITTLE WHITE MOUNDS GLIDED BY, AT A ROUGH ESTIMATE, 200 TO THE MILE": THE ONLY "SIGNPOSTS" ON THE OLD SLAVE-CARAVAN ROUTE.



THE DESERT WELL OF BIR SHER: A WELCOME SPOT "ON THE ANCIENT TRACK OF THE SLAVE-CARAVANS, THE FAMOUS DARB-EL-ARBA'IN," RUNNING SOUTHWARD FROM THE OASES "THROUGH THE SUDAN FOR A THOUSAND MILES OF DESERT TO THE OLD SLAVE-COLLECTING AREA OF DARFUR."



TOMBS OF EARLY CHRISTIAN DIGNITARIES EXILED BY THE CONQUERING ARABS: REMARKABLE RUINS IN THE KHARGA OASIS, WHOSE "SUPPOSED INACCESSIBILITY FROM THE NILE BY CAR" WAS DISPROVED BY THE EXPEDITION



ANTHROPOLOGY IN THE LIBYAN DESERT: ONE OF THE PARTY, RECLINANT UNDER AN OVERHANGING ROCK, MAKING A COPY OF SOME OF THE PREHISTORIC ROCK-DRAWINGS AND PAINTINGS IN THE MOUNTAIN DISTRICT OF OWENAT.

"Within a radius of 300 miles of Cairo," writes Major Bagnold (whose expedition is described on the preceding page), "the wind has in course of ages gouged out five great pit-like depressions 1000 feet deep and many miles across, and surrounded by steep cliffs, beneath which lie the Egyptian oases of Siwa, Baharia, Farafra, Dakhla, and Kharga. Beyond the oasis area the country is still almost unknown. In the west, reaching south from Siwa, lies possibly the largest sand-dune area in the world, discovered by Robb in 1874 and named by him the Great Sand Sea. Southward from the oases, the ancient track of the slave-caravans, the famous Darb-el-Arba'in, runs through the Sudan for 1000 miles of desert to the old slave-collecting area of Darfur. . . . Our objects were, first, to prove that the Sand Sea was crossable from east to west in properly equipped cars, then to proceed south 400 miles to Owenat, where water was available, and thence south-east across a further 300 miles of uncharted country to Selima Well, on the Arba'in Road. . . . Leaving Cairo on October 13, south-west via Baharia Oasis, we reached Ain Dalia in three days. On October 17 we struck out westward into the dunes. From the top of a high crest the outlook resembled, on a huge scale, the endless succession of regular parallel breakers seen from a straight coast during an in-shore wind—line upon line of

# OF MIGRATORY BIRDS, AND A MYSTERIOUS "STONEHENGE"

A MOTOR-CAR EXPEDITION IN THE LIBYAN DESERT.



A MYSTERIOUS "STONEHENGE" IN MINIATURE, FOUND IN THE DESERT 150 MILES FROM OWENAT AND FROM ANY WATER OR HABITATION: "A PERFECT CIRCLE, NINE YARDS IN DIAMETER, OF FLAT SLABS OF SANDSTONE 2 FT. HIGH SET UPRIGHT IN THE SANDY FLOOR"—SEARCHED AND EXCAVATED BY THE EXPEDITION WITHOUT RESULT.



THE DESERT'S TOLL OF MIGRANT BIRDS: A SOLITARY ROCK RISING AMID THE VAST WASTES OF THE SAND SEA, STAINED WITH GUANO MARKINGS, AND LITTERED AT THE BASE WITH SKELETONS OF SMALL BIRDS THAT HAD FLOWN TO IT, AS THE ONLY VISIBLE LANDMARK, WHEN DYING OF THIRST AND HUNGER.

sand-waves, each from 100 to 300 feet high and a mile or so apart. There were gaps every ten miles or less . . . in the form of hogs'-backs of hard-packed grains, and it was possible, by charging their steep flanks at 40 miles an hour, to shoot up to a height whence the summit could be reached in low gear. Strangest of all was the unnatural regularity of the dunes. We felt always in the presence of vast purposeful organisms, slowly, inexorably creeping southwards through the ages, engulfing all that might have been in their way. After leaving Dalia the stuffy noon heat became oppressive. No life was to be seen except a few small migrant birds silent and starving, lost in this wilderness, who came to us as being the only landmarks. Hawks alone seem to live here permanently, preying on these wails. . . . When still 150 miles from Owenat, the nearest water, and as far therefore from any living plant or animal, we came suddenly upon a perfect circle, nine yards in diameter, of flat slabs of sandstone, 2 ft. high, set upright in the sandy desert floor. A careful search of the ground near was made, and the sand within the circle excavated, but no other remains of the old builders could be found. . . . Owenat's sheer cliffs tower in a limitless flat plain. We visited and photographed the crude rock-drawings and well-painted red-and-white figures, thought to be of great antiquity. . . . We returned to Cairo on November 15."



# THE REMARKABLE DISCOVERY OF A PATRICIAN'S PLATE

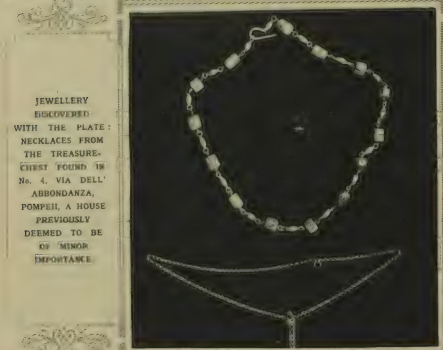
# CHEST IN POMPEII: TREASURES OF THE NEW "FIND."



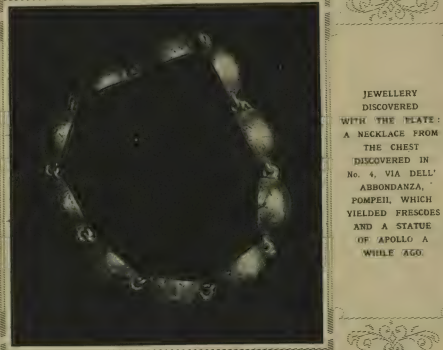
THE HOUSE IN WHICH PROFESSOR MAJURI DISCOVERED THE PATRICIAN'S PLATE- AND TREASURE-CHEST: No. 4, VIA DELL' ABBONDANZA, POMPEII (X).



RECOVERED FROM THE CARBONISED REMAINS OF THE WOODEN CHEST: PIECES FROM THE SILVER TABLE-SERVICE, WHICH WAS THE PROPERTY OF A PATRICIAN.



JEWELLERY DISCOVERED WITH THE PLATE: NECKLACES FROM THE TREASURE-CHEST FOUND IN No. 4, VIA DELL' ABBONDANZA, POMPEII, A HOUSE PREVIOUSLY DEEMED TO BE OF MINOR IMPORTANCE.



JEWELLERY DISCOVERED WITH THE PLATE: A NECKLACE FROM THE CHEST DISCOVERED IN No. 4, VIA DELL' ABBONDANZA, POMPEII, WHICH YIELDED FRESCOS AND A STATUE OF APOLLO A WHILE AGO.



FROM THE TABLE-SERVICE: A DISH WHICH IS ONE OF THE SET INCLUDING PIECES DECORATED WITH THE LABOURS OF HERCULES.



OTHER ITEMS FROM THE SILVER TABLE-SERVICE: PIECES WHICH CAN ONLY BE COMPARED WITH THE CUPS AND VASES OF THE BOSCOREALE TREASURE.



THE GREAT DISCOVERY IN THE VIA DELL' ABBONDANZA, POMPEII: PART OF THE TREASURE TROVE FROM A PATRICIAN'S CHEST—SPECIMENS FROM A "FIND" THAT IS OF REMARKABLE ARCHEOLOGICAL IMPORTANCE.



SPECIMENS OF THE JEWELLERY FOUND IN THE CHEST: RINGS AND A PAIR OF EAR-RINGS (TOP) AND A BROOCH (OR TOGA PIN).



SHOWING ONE OF THE SCENES (PRESUMED TO REPRESENT THE LABOURS OF HERCULES) DECORATING PIECES OF THE SILVER TABLE-SERVICE: A LARGE LADLE.



A BEAUTIFULLY DECORATED PIECE FROM THE COLLECTION OF SILVER IN THE CHEST: A LARGE JUG.

Our readers will recall that early in December Professor Majuri reported a remarkably important archaeological discovery in Pompeii—to be precise, in a house which had been considered of minor importance, No. 4, Via dell' Abbondanza. The find in question, as our photographs show, consists of a valuable silver table-service and a collection of jewellery, and it is claimed that it can only be compared with the 102 silver cups and vases of the "Boscoreale Treasure," now in the Louvre, which was found when the Villa Prisco was being excavated at Boscoreale in 1893-4. All the articles were in the carbonised remains of a wooden chest, and it may be added that, while carbonised woods are comparatively common in Herculaneum, they are very rare in Pompeii. The silver table-service—like the rest, evidently the property of a patrician—is for four persons, and includes pieces decorated with scenes representing the Labours of

Hercules, who, according to tradition, founded Pompeii. Among the other discoveries are two gold bracelets, three pairs of earrings, thirteen gold rings, small gold necklaces, a gold brooch, a necklace and other earrings embellished with precious stones, and forty-six coins—thirteen of them gold and thirty-three of silver: some Republican, the others Imperial. It is now announced that the treasures, which have been transferred to Naples, will be exhibited in a specially arranged hall in the Museum there, beginning on January 15. Further, it is interesting to recall that the particular house which was the scene of Professor Majuri's success, although, as we have noted, previously deemed not to be of great importance, had, in fact, yielded objects of art before; for from it came a statue of Apollo and certain fine frescoes (including the portrait of a man, thought by some to be Virgil), which came to light a while ago and caused considerable comment.



# "BIG GAME SHOT BY CAMERA, NOT RIFLE."

BEING AN APPRECIATION OF

"IN THE HEART OF THE NORTHERN FORESTS"; AND "THE WILD GRIZZLIES OF ALASKA."\*

BY A. RADCLYPPE DUGMORE.

BY JOHN M. HOLZWORTH.

"IN the Heart of the Northern Forests" and "The Wild Grizzlies of Alaska" are both written by men who are primarily naturalists and animal-lovers rather than hunters. Mr. Holzworth, indeed, carried a double-barrel .405 rifle or a light Mauser; but Mr. Dugmore seems to have penetrated to the heart of the Canadian forests completely unarmed. He was principally concerned, it is true, with observing the less dangerous animals, the beaver, the moose-elk, the caribou, the porcupine, and the opossum; but he also encountered bears, and during his experience in the wilds has "come in contact with many kinds of large and small and medium-sized wild beasts, some ferocious, some peaceful, some cunning, and some foolish. But, regardless of size and temperament, they have all, or almost all, turned their backs on me when I said 'boo.' I have said 'boo,' metaphorically speaking, of course, to elephants, and though at times an individual, usually a cow with her calf, may have disregarded my hint and even made a dash in my direction, yet in the end, if I said 'boo' with sufficient firmness and clearness of enunciation, I have always enjoyed the pleasure of seeing the elephant's back view, clumsy, unbeautiful, and bewilderingly large, yet so very satisfactory. I have said 'boo' to lions, yes, and even to lionesses; they too have vanished—as a rule—and by so doing they proved to me that their sense of sound is not good, otherwise the tremulous tones of my voice would have revealed the fact that my knees must have been shaking, which is generally conceded to show that I was no stranger to fear. I have said 'boo' to rhinoceros, those quaint, comic supplements of the African wilds. . . . I have spoken in a similar way to various antelope, deer, caribou, moose, and others, and always with the same result."

But when Mr. Dugmore tried saying "boo" to a trio of grizzly bears, the consequences were very nearly disastrous. His attempt to do so provides one of the most exciting episodes in his book. Neither he nor his guide was armed. The bears, a mother and two cubs, visited the author's camp for the sake of the provisions—butter and tins of fruit and milk which had been placed in a cold spring near by. Mr. Dugmore wanted, first of all, to take a moving picture of the bears, and, secondly, to save his food-supply, which could not easily be renewed; so, "leaving the camera in position, I made quickly for my tent, picked up a little axe and a pillow-case, neither of which is recognised as a strictly orthodox weapon against grizzlies. . . . With these articles, one in each hand, I returned to my post, to find that the three dark-coated creatures were still enjoying their feast of butter. I made a rush towards them, brandishing the white pillow-case and the axe and shouting my loudest, and listening to the extremely uncomplimentary remarks regarding my sanity made by both my daughter and the guide."

For a moment the bears were non-plussed by these tactics; and Mr. Dugmore, with astonishing coolness, made use of the brief time the four were standing at gaze to take some photographs. "This annoyed mother bear. She shook her long, gleaming finger-nails and used some most unlady-like language to the accompaniment of Tex's impatient calls to me not to be a damned fool, and to come back while yet it was possible." Mr. Dugmore held his ground, however, and he continued to hold it after the bear had begun to advance in his direction. His courage was justified. "When about twenty very short yards away she suddenly stopped, stared, made use of some bad language, and then slowly turned her back on me, and really that back was a beautiful sight, one that I could and did appreciate to the utmost." Several times after this incident the bears returned to the camp, but never again did they show definite hostility.

Mr. Holzworth and Mr. Dugmore unite to give the grizzly bear a good character—declaring that it is much less ferocious than it is generally thought to be. In fact, "to read about those fine, clean, and by no means 'murderous' bears will take out of the mouth some of the bad taste put into it by reading the news of the day from China and Russia," observes Mr. Hornaday in his Fore-

word to "The Wild Grizzlies of Alaska." "The character and disposition of the grizzly bear," Mr. Holzworth says, "is one of the most interesting, and at the same time one of the most baffling, studies of all our wild animals. His actions are at times so inconsistent and impulsive that no one can really say that he 'knows' the bear. However, I am firmly convinced that he has been misrepresented and slandered, and, instead of being ferocious and innately dangerous, as the grizzly is usually represented, he is, with rare exceptions, a courageous, highly intelligent, and noble animal, a personification of the majesty of the great mountain heights that are generally his home. Instead of being constantly pursued and destroyed, I believe that he should be appreciated and protected against extermination. To portray him truly would be only scant return for the many happy days that I have spent with him."

Mr. Holzworth passed the summer and autumn three years running (1927-1929) in the south-eastern Alaska islands of Admiralty, Chicagof, and Baranof. In all he observed over two hundred bears, and photographed the majority of them at distances varying from five to fifty

at him and seize him with his jaws. To do this he need not rise on his hind-legs, for he would tower above the man." Nor must we suppose that a bear's vitality exceeds that of other animals, and that "he can absorb lead in all parts of his body without detrimental effect." One hunter tells a story of how he shot a bear "through the head, the heart, and the bowels, while several balls had taken effect in the sides without going through the fat"; but even after this fusillade the bear was able to run several hundred yards. Mr. Holzworth thinks the shots must have failed to reach a vital spot, and the many stories told of its powers of endurance are the natural exaggerations of men who, though keen sportsmen, are only moderate shots. "Bears differ individually," he says, "in their ability to take punishment, just as prize-fighters do. No doubt an old adult male will be more anxious to escape than a young bear. Therefore he will give a greater demonstration of determination and triumph over pain than will the young one."

The bear is the hero of Mr. Holzworth's book; Mr. Holzworth is a bear specialist, and has actually discovered and given his name to a new species, *Ursus holzworthi*.

The beautiful photographs with which his book abounds usually have bears for their subjects, though there are many lovely studies of the mountain scenery of Alaska. He makes great claims for his favourite: "the grizzly bear is the noblest and most interesting native animal of the North-American Continent. Magnificent in his strength, courageous in his actions, independent in his habits, agile and resourceful, he has a quality which transcends all these attributes: he is a thinker. He has self-respect, and is liable to resent an affront to his dignity. He is a powerful fighter, and he knows it, and he does not like to be killed." It is pleasant to think that Mr. Holzworth has done his utmost, as a bear-stalker, to respect this very natural and legitimate wish.

Mr. Dugmore does not tell us which, among the animals he watched in Newfoundland and the Canadian forests, is his favourite; but to my mind the most interesting chapter in his book is that which records his observations of the beaver. The caribou and the moose-elk yield some wonderful pictures, and there is a thrilling description of a battle between two stags. The unobliging disposition and impracticable physical envelope of the porcupine furnish him with some very entertaining anecdotes; and the story of the two 'possums who shammed dead and deceived the Irishman who was so certain he had killed them is also diverting. (It is pleasant to be left with some of one's beliefs intact; the opossum, having no other means of defence, does really pretend to be dead, as the admirable photograph of the two marauders proves.) But of all the animals, it is the beaver which Mr. Dugmore has watched with the greatest care, and the beaver of which he has most that is new to tell us.

On the beaver, too, wonderful as its exploits are, human credulity has fathered feats of intelligence which it cannot truly claim. The beaver does not make square windows in its hut; nor can it fell trees in the direction in which it wants them. But it can fell trees up to one hundred and twenty-six inches in circumference; and, though it does not make windows, it provides its house with a ventilation shaft, which is hardly less wonderful.

"Another feature of the work accomplished by the beaver is that it has been of direct benefit to the human being, and I can think of no other wild animal of which this can be said," observes Mr. Dugmore. Beaver dams vary in size from two feet long to a thousand. It is the dams that are of service to mankind. "What was once a forested valley, then in turn a pond, a lake, and a swamp, eventually becomes a meadow of the richest possible soil. . . . How many thousands of acres there are of such land, which owe their existence entirely to the industry of the beaver, no man can say."

Alas! how ungrateful is the human race. So well have trappers done their work, and so defenceless is the beaver against all its enemies, that the creature is entirely nocturnal in its habits—a fact which makes it very difficult to observe. Moreover, its numbers have been so seriously reduced that it is now scarce where once it abounded. Happily, under the new preservation laws, beaver are beginning once more to multiply. They have found an able and persuasive champion in Mr. Dugmore; no one can read his enthralling and illuminating study without feeling an affection for them and a lively wish for their survival. L. P. H.



SIR ERNEST HENRY LAMB, C.M.G., J.P.



SIR JOHN SCOTT HINDLEY, B.T.



SIR ERNEST RUTHERFORD, O.M., F.R.S.



SIR WILLIAM PLENDER, B.T., G.B.E.

## THE HONOURS LIST: THE FOUR NEW PEERS.

Sir Ernest Lamb has been a member of the City of London Corporation since 1903. He is a Lay Representative to the Wesleyan Methodist Conference, and is Treasurer of its Temperance and Social Welfare Department. He was M.P. for Rochester, 1906-1910 and 1910-18.—Sir John Scott Hindley has been Commercial Adviser of the Mines Department since 1918. He was a member of the Coal Controller's Export Advisory Committee in 1917-18.—Sir Ernest Rutherford has been Cavendish Professor of Experimental Physics at Cambridge since 1919; was recently President of the Royal Society; and is Chairman of the Advisory Council of the Committee of the Privy Council for Scientific and Industrial Research. He is well known for his numerous publications on subjects connected with radio-activity.—Sir William Plender has twice been President of the Institute of Chartered Accountants. He has been engaged on numerous Government and public inquiries at home and abroad, and has been an Hon. Financial Adviser to the Board of Trade.

yards. "With the exception of two isolated charges, the only hostility shown me by the bears was an occasional growl or snarl, which I believe was more of a warning to me to be careful than a sign of belligerency."

It is not true that when a bear attacks a man its intention is, as some have supposed, to eat him. The bear attacks only in self-defence, and its one object, when the man has been put out of action, is to get away as quickly as possible. The scent of human beings terrifies it. Mr. Holzworth has heard of only one well-authenticated case of a bear eating a man. If the man, upon being wounded or bitten, lies down and does not try to crawl away, the bear will probably leave him alone.

Another vulgar error that Mr. Holzworth exposes is the belief that the bear hugs his victim to death. "The only truth about the idea is that a bear will, in catching any large animal, use a paw to hold it while biting or ripping the flesh with its teeth."

Again, it is a mistake to suppose that the bear stands on its hind-legs to attack a man. Its method is "to rush

\* "In the Heart of the Northern Forests." By A. Radclyffe Dugmore, F.R.G.S. (Chatto and Windus; 21s.)

"The Wild Grizzlies of Alaska." By John M. Holzworth. (Putnam; 21s.)



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



**MAULANA MOHAMAD ALI.**  
A Moslem Delegate to the Indian Round-Table Conference and a former Khilafat Indian Leader. Travelled to this country in serious ill-health to attend the Conference. Died, January 4, aged fifty-three.



**SIR CHARLES WILSON.**  
Sir Charles Wilson, LL.D. (Leeds), died on December 30, aged 71. M.P. for Central Leeds, 1923-29. Director of Guardian Eastern Insurance Company, and Chairman of Leeds Local Council.



**ADMIRAL SIR CHARLES ROYDS.**  
Died suddenly on January 5; aged fifty-four. Deputy Commissioner of the Metropolitan Police since 1926; and was Acting-Commissioner. Took part in the Scott Antarctic Expedition, 1901-4. Served during the War.



**SIR HARRY MCGOWAN.**  
Sir Harry McGowan, the President of Imperial Chemical Industries, Ltd., has been elected Chairman and Managing Director of the company, in succession to the late Lord Melchett.



**LT.-COL. F. C. SHELMERDINE.**  
Appointed to be Director of Civil Aviation in the Air Ministry in succession to the late Sir Sefton Branker. Formerly Director of Civil Aviation in India. In Directorate of Civil Aviation, 1919.



**SIR JOHN ROSE BRADFORD.**  
New Baronet. President of the Royal College of Physicians. K.C.M.G., C.B., C.B.E., M.D., D.Sc., F.R.C.P., M.R.C.S., F.R.S.



**MR. ERNEST RIDLEY DEBENHAM.**  
New Baronet. A Director of Lloyd's Bank and of the Royal Exchange Assurance Company. Honoured for services to agriculture.



**SIR RICHARD ARMAN GREGORY.**  
New Baronet. Editor of "Nature." Emeritus Professor of Astronomy, Queen's College, London. A Doctor of Science and an LL.D.



**SIR GEORGE ERNEST MAY.**  
New Baronet. Secretary to the Prudential Assurance Company, and a Member of the Council of the Institute of Actuaries. K.B.E.



**MR. RALPH NORMAN ANGELL.**  
New Knight. M.P. (Lab.) for North Bradford. Author of "The Great Illusion," "War and the Essential Realities," etc.



**MR. JOHN BLACKWOOD MCEWEN.**  
New Knight. Principal of the Royal Academy of Music. M.A., Mus.Doc., F.R.A.M., F.R.C.M.



**MR. JAMES SEXTON.**  
New Knight. M.P. (Lab.) for St. Helens. General Secretary, National Union of Dock Labourers.



**SIR ALFRED E. LEWIS.**  
New K.B.E. Director and Chief General Manager of the National Provincial Bank. Director, Yorkshire Penny Bank. Knighted, 1921.



**MR. WILLIAM ROTHENSTEIN.**  
New Knight. Principal of the Royal College of Art; and for some years Professor of Civic Art, Sheffield University.



**MR. PHILLIP WILSON STEER.**  
Mr. Wilson Steer and Admiral of the Fleet Sir Charles Edward Madden are the two new holders of the Order of Merit. Mr. Wilson Steer receives this very high honour in recognition of his eminent position in the world of art, both as a painter and a teacher. He was born in 1860.



**MISS JANE HARRIET WALKER, M.D.**  
New Companion of Honour. Founder and Medical Superintendent of the East Anglian Sanatorium, Nayland, Suffolk. Founder and first President of the Medical Women's Federation. M.D. (Brux.), L.R.C.P.I., L.R.C.S.E., J.P.



**MRS. HELENA MARIA SWANWICK.**  
New Companion of Honour. First President of the Women's International League (British Section). Formerly British Delegate to the Assembly of the League of Nations. A former Editor of "Foreign Affairs." Member of the Royal Institute of International Affairs.



# A PIONEER SURVEY ROUND "SOUTHERN THULE"; THE VOYAGE OF "DISCOVERY II.", WHICH VINDICATED CAPTAIN COOK.



"CANDLEMAS" ISLAND: ONE OF TWO SO NAMED BY CAPTAIN COOK AFTER THE DAY (FEBRUARY 3, 1775) ON WHICH HE DISCOVERED THEM—SHOWING (IN FOREGROUND) BLACK LAVA AND THE CONE OF AN ACTIVE VOLCANO.



VINDICATION ISLAND: THE SECOND OF COOK'S "CANDLEMAS ISLES" (WITH ROCKS BETWEEN THEM) NOW RENAMED SINCE A GERMAN EXPLORER'S DENIAL OF ITS EXISTENCE HAS BEEN REFUTED BY THE RECENT EXPEDITION OF "DISCOVERY II."



BELLINGSHAUSEN ISLAND: AN ACTIVE VOLCANO (IN THE SOUTH SANDWICH GROUP) REDISCOVERED AND NOW NAMED AFTER THE RUSSIAN ADMIRAL WHO REPORTED ITS EXISTENCE IN 1820, BUT DID NOT SHOW IT ON HIS CHART.



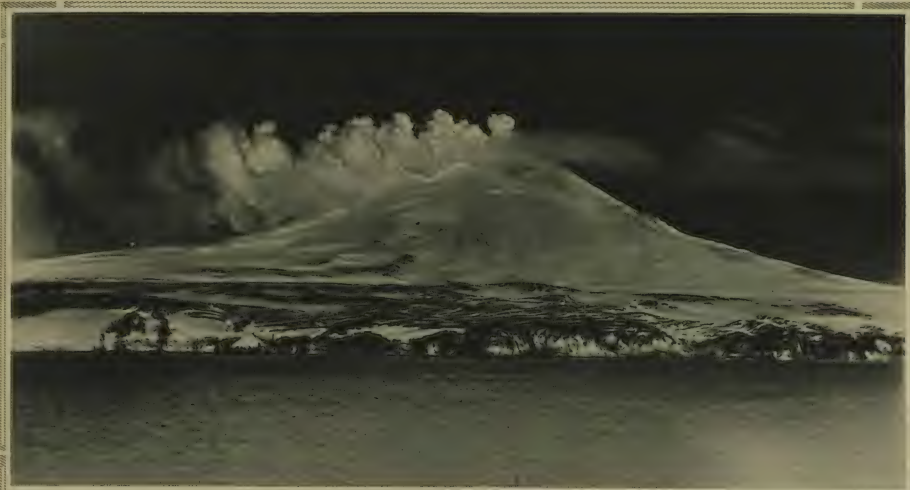
ZAVODOVSKI ISLAND, DISCOVERED BY BELLINGSHAUSEN: THE SNOW-CLAD CONE OF ITS ACTIVE VOLCANO, WITH SUBSIDIARY CRATERS (DARK PATCHES), AND A COAST OF BLACK LAVA, WARM THROUGH VOLCANIC ACTION AND TEEMING WITH PENGUINS.



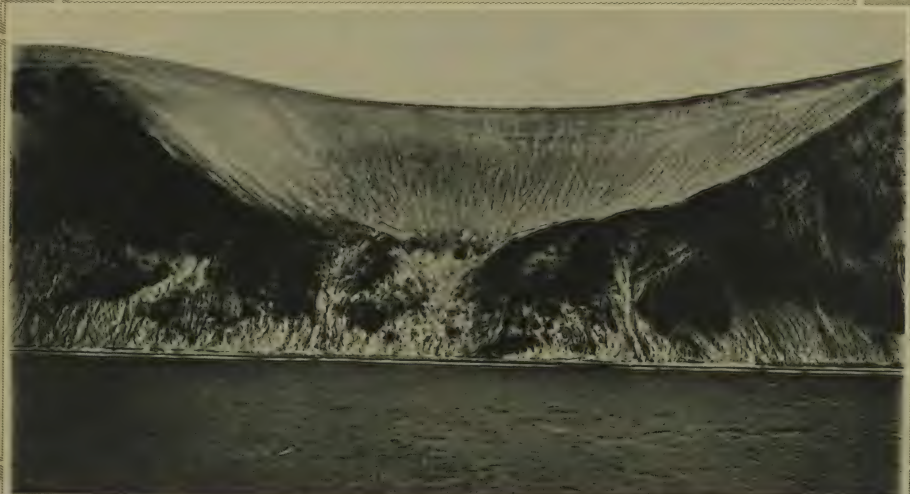
VOLCANIC LIKE THE REST: SAUNDERS ISLAND (NAMED BY COOK AFTER SIR CHARLES SAUNDERS)—THE EASTERN END, STILL SO WARM THAT GLACIERS CANNOT LIE ON IT; SHOWING (IN THE DISTANCE) A LARGE BUT INACTIVE CRATER.



THE FIRST LAND SEEN WHEN CAPTAIN COOK DISCOVERED BRISTOL ISLAND IN 1775: A COMMANDING ROCK, 900 FT. HIGH, NEAR THE ISLAND, AND NAMED BY COOK "FREEZEZLAND PEAK" AFTER ONE OF HIS CREW WHO FIRST SIGHTED IT.



SMOKE FROM THE FIRES OF VULCAN'S SUBTERRANEAN FORGE ISSUING INTO THE ANTARCTIC DOMAIN OF THE ICE KING: ANOTHER VIEW OF THE SNOW-COVERED, BUT ACTIVE, VOLCANO, 2800 FT. HIGH, ON SAUNDERS ISLAND, IN THE SOUTH SANDWICH GROUP—SHOWING (IN THE FOREGROUND) A GLACIER WITH PATCHES OF MUD ON ITS FROZEN SURFACE.



A VOLCANIC CURIOSITY OF THE REGION DESCRIBED BY CAPTAIN COOK IN 1775 (WHEN HE FIRST DISCOVERED IT) AS "AN ISLAND WHICH I NAMED SAUNDERS, AFTER MY HONOURABLE FRIEND, SIR CHARLES": PART OF THE SOUTH-EAST COAST OF THE ISLAND WHERE THE CLIFF HAS FALLEN AWAY, LEAVING HALF OF AN OLD VOLCANIC CRATER EXPOSED TO VIEW.

These remarkably interesting photographs were taken during the recent expedition in the Royal Research Ship "Discovery II." (acting on instructions from the Discovery Committee of the Colonial Office) to the South Sandwich Islands, of which the expedition made a complete investigation. It was the first official visit to the islands since they were declared British Territory in 1908. "Discovery II." must be carefully distinguished from Captain Scott's old ship, "Discovery," now being used for the British, Australian, and New Zealand Antarctic Expedition under Sir Douglas Mawson. Describing the exploratory work of "Discovery II." in the Falkland Islands Dependencies, Mr. J. M. Wordie writes (in the "Times") : "This was the first voyage of the new research ship, equipped with scientific staff and apparatus unequalled since the 'Challenger' voyage in 1872. . . . The South Sandwich Islands (not to be confused with the Pacific Sandwich Islands, now the Hawaiian Group) are nearly always ice-surrounded. They lie about 1200 miles E.S.E. of the Falkland Islands. Till this year the islands were uncharted. Thus 'Discovery II.' rounds off a chapter in Antarctic history associated with the great figures of Cook and Bellingshausen. On January 31, 1775, Captain Cook wrote: 'At half-past six we discovered land ahead. . . . I called this land Southern Thule, because it is the most

southern land ever yet discovered.' Other landfalls loomed through the mist during the next three days, and finally 'two Isles . . . the day on which they were discovered was the occasion of calling them Candlemas Isles.' Cook gave these discoveries the general name of Sandwich Land. . . . In the last century the islands have occasionally been sighted by whalers and exploring ships. Shackleton, in the 'Endurance,' passed between Candlemas and Saunders Islands. In 1911 the German explorer, Filchner, in the 'Deutschland,' stated very emphatically that Cook was in error over the Candlemas group and that there was only one island. . . . Among the more interesting results is the vindication of Captain Cook and the re-determination that the Candlemas Islands are two in number. Dr. Kemp has named the more western one Vindication Island. So far as seen the islands are entirely volcanic, but it is stated that there is a possibility of sedimentary rock on Freezeze Peak, an outlying rock to the west of Bristol Island named by Cook after the seaman who sighted it. Zavodovski and Candlemas send out strong sulphurous fumes; while three others are less active and give rise only to clouds of vapour. On the remaining six volcanic activity seems to be dead, but the absence of snow in some places is probably evidence that they are still partly warm and that smouldering fires are not far distant."



# The World of the Theatre.

By J. T. GREIN.

## DELICIOUS DELYSIA.—A WAY OUT.

WHEN a Frenchman says of a woman "*Elle est délicate*"—a word for which our *delicious* is a far too matter-of-fact counter-value—he indicates that she unites in her personality all the qualities of grace, beauty, and mind that appeal to men and women alike. Delysia—the French artist who has become one of our own, like Yvonne Arnaud—despite her accent, is *délicate*; an actress in a hundred. We have, except Miss Marie Tempest, not the like of her—as the French have no peer of Evelyn Laye. From her start as a singer of gay French ditties, later on as a revue actress, Delysia has reached the pinnacle of comedy. Her every step was a bound towards excellence. Now she is so magnetic and individual a personality that she can make a play, and, like the flag that covers the cargo, conceal its faults. I have seen her lately in a little comedy at the Criterion, "*A Pair of Trousers*," by Peter Jackson, a nothing-at-all in three acts just sufficient for one, saved by a rather funny sentimentally-comic scene in the third, and—Delysia. In saying this, I would not discourage Mr. Jackson; he has the instinct of a dramatist; his dialogue is often nimble and graphic; but he

and wilfully so because it tells, for her English can be flawless—is of twenty-four-carat purity. Never a slur, never listlessness, even at a *matinée*. She is always on her mettle. She knows all the secrets of

is constantly tapping in the dark in his quest of work. Each manager fills his casts in his own way; he only goes to the agents in case of dilemma. Consequently, the actor never knows "where he is." As soon as

he hears of a new production by means of the press, he rushes in with his application: when he learns to his chagrin, ninety-nine times out of a hundred, that he is just too late, that all the parts are filled, and so on. The result is an overflow of forlorn hopes. I speak by the card. When we started the People's Theatre and had just cast our first production, we had no fewer than 750 applications. What a disappointment to them; what a worry and heartburn for us to have to give a negative reply! Now, if there had been a central bureau, a kind of Labour Exchange, these things could have been avoided. True, we have the Guild, an active body which does its best to further the interests of the actors; but as yet it is not sufficiently well supported by the profession, and it

has not yet succeeded in creating a firm link between the theatres and the actors. I do not say abolish the agents, for in their own way they are helpful and do their best. But I maintain that a strong mind should take the Guild in hand and lend more strength to its elbow. How it can be done I am not prepared to say; but that it can be done I have observed in Germany, where (as is done in France for the authors by the Société des Auteurs) the Bühnen Verein has grown to be a power in the land, with such directorial supremacy that not to belong to it practically rules the outsider out of the profession.

One thing is certain: as matters stand at present, with an ever-growing number of actors (and would-be actors) and an alarming proportion of unemployed, even among those who have made a name for themselves, the position becomes untenable. Something must be done to coerce the players into some sort of trade union such as the majority of musicians have been compelled to join. For this and many other reasons, the time has come to urge the creation of a Ministry of Arts—or the appointment of an Under-Secretary



THE COURT SCENE IN "MARRY THE GIRL": HUGH DELAFIELD (TOM WALLS) CROSS-EXAMINING WALLY GIBBS (RALPH LYNN) IN THE NEW FARCE AT THE ALDWYCH.

"Marry the Girl," the new farce at the Aldwych, is by Mr. George Arthurs and Dr. Arthur Miller. The cast includes that famous team of laughter-makers, Mr. Ralph Lynn, Mr. Tom Walls, Mr. J. Robertson Hare, and Miss Fanny Brough. Mr. Ralph Lynn and Mr. Tom Walls are very funny in the court scene, when the former is cross-examined by the latter, while a breach of promise case in which he is the defendant is in progress. Miss Fanny Brough plays the mother of the plaintiff; and Mr. J. Robertson Hare is the judge.

technique, but she does not obtrude them; only she realises that a real artist has to imbue herself so deeply with her part that the audience inwardly responds—this is real life—even if the scene is grotesquely comic. And here I find the true cause of her superiority. Our actors often play a part; she lives it, and one feels that, even if the play, like the comedy named, is below her intellectual standard, she vitalises it with all her power. In saying this, I mean to convey that we have not seen the real Delysia yet, for all her successes. This woman has a yet unexplored fund of emotion, of dramatic vibration. I should like to see her in one of the modern classics of France—say, "*Frou-Frou*" or "*Adrienne Lecouvreur*," preferably in her own language; and, unless I am a bad judge, I feel convinced that she would rouse all the world to marvel. Will not some astute manager throw the dice and lift her beyond the level of mediocre plays? I would stake my reputation and my seasoned experience on a wager that she would ride home in triumph.

Our actors are not alone in the bitter complaint—"All dressed up and nowhere to go," and the cry, "Still they come!" In Germany, too, there is a crisis in the theatrical world. Of 12,000 professionals, 8000 are yearning for a billet. They have drastic ways, over there, of dealing with such *impasses*. In more prosperous days the municipalities would have aided the unemployed by subsidies from the rates, but, as the finances of the country are generally very much impaired, many theatres hitherto relying upon the annual bounties have been closed, and the outlet has become restricted. So the State has stepped in and ordained that from Jan. 1, 1931, all theatrical agencies must cease business, and that the medium of obtaining engagements must be found in the powerful Actors' Society, in connection with the National Labour Bureau. As I write, not all details are to hand, but I gather that the object of the new regulation is to centralise the relations between employers—i.e., the managers—and the artists; in other words, to create an exchange where the unemployed are informed of vacancies and can negotiate contracts on equitable conditions. The system deserves our attention, for, although State and Art are bad bed-fellows, there is the guarantee that, by the influence of the Actors' Union, the artistic value of the applicants will be duly scrutinised and that talent will be guarded against going a-begging, whilst the *dilettanti*—the many who have no right to compete with the true professional—will be staved off. Besides, the new combination will enable the actors to be better posted as to the law of demand and supply. Here, as in Germany, the actor who is "resting"



"MARRY THE GIRL": HUGH DELAFIELD (TOM WALLS) CROSS-EXAMINING WALLY GIBBS (RALPH LYNN) IN THE NEW FARCE AT THE ALDWYCH.

turns a molehill into a mountain—and that is hardly enough for an evening and a twelve-shilling stall. But he had got Delysia; she is worth the whole show, worthy of a much better one, and—I say it without any prejudice—she swept all her fellow-players off the boards, except Mr. Ian Hunter, playing up to her in the third act, and Mr. Hayden Coffin, that doughty veteran, making quite a character of a deaf old dodderer. Thus my whole interest was centred on Delysia, and as she was nearly constantly on the *tapis* I had every opportunity to study the subtlety, and to fathom the secret, of her art.

In the first place, she wears her clothes like a queen of fashion—her taste is perfect; even a mere man can appreciate that. Thus the picture prepossesses from the start. I heard women in the audience utter a "Ha!"; I saw them nodding in mute admiration. She is the Cécile Sorel of London. But that is merely the surface. Listen to her dialogue, watch her smile, the play of her hands, the swing of her body. Her diction, though exotic—



MRS. CHATTAWAY IN THE WITNESS BOX: MISS MARY BROUGH IN "MARRY THE GIRL," AT THE ALDWYCH.

under the ægis of the Home Office. The actors, as well as the public, are a flock of sheep; if there is a strong shepherd to take the lead they will follow. But to let the profession drift, as it is drifting now, will indubitably lead to more misery.



## "CINDERELLA" PLAYED RECENTLY IN JAPAN

A CHARACTER  
IN THE  
JAPANESE  
PRODUCTION OF  
"CINDERELLA":  
ONE OF THE  
UGLY SISTERS  
AT HOME,  
THREATENING  
TO BEAT  
CINDERELLA  
WITH A  
BROOM.



CINDERELLA'S FAIRY GODMOTHER IN  
THE JAPANESE VERSION OF THE PANTO-  
MIME: A COSTUME AND HEAD-DRESS  
TYPICAL OF THE ELABORATE SETTING.

## BY JAPANESE GIRLS IN WESTERN DRESS.

AN INTERLUDE  
IN THE  
JAPANESE  
"CINDERELLA"  
THAT EVOKED  
THE CHIEF  
APPLAUSE: THE  
LION DANCE—  
THE PERFORMER  
WITH A  
CONVENTIONAL  
LION'S MASK  
(OCCASIONALLY  
HANDLED TO  
HER ATTENDANT).



THE FINALE OF  
"CINDERELLA"  
AS PRODUCED  
BY THE  
TAKARADZUKA  
GIRLS'  
OPERA  
COMPANY:  
CHARMING  
SCENE-WORK  
AND DRESS  
DESIGN—  
(IN CENTRE  
FOREGROUND)  
CINDERELLA  
AND PRINCE  
CHARMING.



ANOTHER PANTOMIME HERO INTRODUCED:  
ROBINSON CRUSOES, WITH A JAZZ COUPLE,  
AS GUESTS AT THE PRINCE'S BALL.



THE ONLY COMIC CHARACTER: THE  
CHAMBERLAIN, DRESSED IN CONVENTIONAL  
PANTOMIME COSTUME.



THE JAPANESE CINDERELLA: "A CHARMING LITTLE ACTRESS WHO  
SHOWED HERSELF A PROFICIENT DANCER WITH A PLEASING VOICE."



THE JAPANESE PRINCE CHARMING:  
HIS ANXIETY DURING THE SEARCH  
FOR THE OWNER OF THE SLIPPER.

Partly the kinema, and partly Japan's insatiable demand for all that is Western, caused the astonishing popularity of modern comedies in which actresses appear. Even more startling is the sudden vogue of revue, unknown there three years ago. The natural artistry of the Japanese ensures charming scene-work, gorgeous blends in dress design, and bold effects in lighting. The locally famous Takaradzuka Girls' Opera Company has for the last twelve years been training Japanese girls to perform as operettas the delightful old fairy stories of Japan. Their present programme is mainly modern revue and pantomime. It is they who put on

'Cinderella.' Though only one item in a four-play bill, it is the *pièce de résistance*. The title-rôle was taken by a charming little actress who soon showed herself a proficient dancer with a pleasing voice and a foot small enough to satisfy the most exacting audience. The Fairy Godmother wore a fair-haired wig. The part of the Prince was admirably filled by a taller and older girl with a dignified gait and good contralto voice. The Ugly Sisters and their bold, bad father were equally well sustained; each of them rendered rather seriously, as if 'Cinderella' were a semi-religious play. The only comic relief was provided by the Prince's chamberlain, who was dressed rather like a Lord Mayor's coachman. A modern Japanese audience, though thoroughly appreciative, expresses itself with meagre applause. Usually it is the few wholly Japanese dance items interpolated that awaken the only response from the audience."



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



OPENED RECENTLY BY SIR FREDERICK SYKES, GOVERNOR OF BOMBAY: THE NEW STATION OF THE BOMBAY, BARODA, AND CENTRAL INDIA RAILWAY AT BOMBAY. At a time when reports of Indian affairs generally are inclined to wear a uniformly depressing guise, the news of such an achievement as that illustrated above has a doubly reassuring effect. The new station of the Bombay, Baroda, and Central India Railway at Bombay is claimed to be the largest in the peninsula, and, as can be seen, is thoroughly up to date in its style of architecture.



AFTER THE GALLANT RESCUE OF HER CREW IN A RAGING SEA BY A P. AND O. LINER: THE GREEK STEAMER "THEODORE BULGARIS" SINKING IN THE BAY OF BISCAY. Captain W. P. Townshend, of the P. and O. liner "Viceroy of India," turned off his course to answer the SOS call sent out by the "Theodore Bulgaris," a Greek steamer, which was in grave peril in the Bay of Biscay, on January 1. Great difficulty was experienced in rescuing the thirty persons on board the sinking ship in the very heavy sea that was running.



KING FUAD OF EGYPT ON HIS WAY TO OPEN THE NEW NILE BARRAGE AT NAGH HAMADI: GIRLS STREWING FLOWERS IN HIS MAJESTY'S PATH AT ASSIOUT. The new Nakh Hamadi Nile barrage, forty miles from Luxor, is a triumph of modern engineering which was opened recently by King Fuad. It is claimed that this dam has an irrigating capacity of 580,000 acres of land. Messrs. Ransome and Rapier, of Ipswich, who were responsible for the sluice gates, presented King Fuad with a silver effigy of the first Pharaoh who was identified with irrigation work.



A SCENE TYPICAL OF MANY IN SOUTH WALES, WHERE 130,000 MINERS STOPPED WORK: A PIT-HEAD MEETING OF MINERS AND OFFICIALS OF THE MINING FEDERATION. Although a conciliatory attitude was maintained by both sides in the Welsh collieries dispute, settlement was made more difficult by the miners' refusal to consider a reduction in wages commensurate with the shorter working day. There can be no doubt as to the injury done the South Wales coal trade in important markets by this unhappy dispute.



AFTER THE DISASTROUS ACCIDENT TO THE EDINBURGH-ST. PANCRAS EXPRESS, NEAR CARLISLE, ON THE AFTERNOON OF JANUARY 3: A WRECKED COACH; AND WORKMEN CLEARING THE LINE.

Two men and a woman were killed in a railway accident which occurred a mile north of Carlisle on the afternoon of January 3, while the injured numbered over twenty. The express, which left Edinburgh at noon for London, was due at Carlisle at 2.33. The engine (a powerful one of the "Atlantic" type) had just passed over a curve on a high embankment when it jumped



THE EXPRESS ACCIDENT NEAR CARLISLE, IN WHICH THREE LIVES WERE LOST: THE ENGINE BURIED IN THE SLAG AND CINDER EMBANKMENT AFTER IT HAD LEFT THE RAILS.

the metals (owing, it is supposed in some quarters, to the frost) and plunged into a slag and cinder embankment. Three coaches, including an empty dining-saloon, were thrown off the rails and dragged down the embankment. The driver and his firemen, though stunned by the shock, were able to get clear without serious injury. An inquiry is proceeding.



## THE OCCUPATION OF THE KAJURI PLAIN: UNUSUAL MILITARY PHOTOGRAPHS.



AN ARMoured CAR THAT HAD JUST BROUGHT IN A WOUNDED MAN: A PROOF OF ONE OF THE VALUES OF THIS ALL-IMPORTANT ARM.



A MAIN FACTOR IN THE UNALTERABLE BRITISH MILITARY SUPREMACY: A MACHINE-GUN BEING OPERATED BY SIKHS IN THE SHADE OF A BUSH.



THE WATCH ON THE FRONTIER: A LOOK-OUT POSTED AMONG TYPICALLY BARREN, ROCKY, AND IMPRESSIVE SCENERY.

As a consequence of the disturbing Afridi raids in June and August of last year, the authorities are pursuing a policy in the neighbourhood of Peshawar which aims at denying the use of the caves and lurking-places round the Kajuri Plain as a base for future raids. It has been decided to continue across the Kajuri Plain the present road from Peshawar, which led recently as far as Bara Fort.



A GRAPHIC PHOTOGRAPH OF TROOPS IN ACTION: A MOUNTAIN HOWITZER SEEN AT THE MOMENT OF RECOIL.

Our readers will remember that we have from time to time published photographs, giving a graphic insight into the operations on the Kajuri Plain, of our troops who are carrying out the above-mentioned policy. On this page are four recent impressions of these important operations, which, it is to be hoped, will not only secure Peshawar, but ensure better relations with the tribesmen in the future.

## AN INVISIBLE RAY GUARDING PERSIAN ART TREASURES AT BURLINGTON HOUSE.



SO PROTECTED THAT ANYONE TRESPASSING BEYOND THE ROPE WILL CAUSE AN ELECTRIC CIRCUIT TO SOUND A KLAXON HORN: LOANS FROM THE SHAH IN A CABINET WHICH IS BEHIND AN INVISIBLE RAY LINKING THE TWO PEDESTALS. (THE RAY INDICATED BY THE DOTTED LINES.)

The Persian treasures shown are in Room VIII. at Burlington House, where the great International Exhibition of Persian Art is now open to the public. Within the glass-fronted cabinet shown in the centre of the photograph are valuable pieces lent by the Shah, his Majesty Riza Shah Pahlavi, and by the Gullistan Museum, Teheran. These are protected from theft or molestation by an invisible

ray which links the two pedestals seen to the left and to the right. Directly any person or any other material obstruction passes beyond the rope barrier, the invisible ray between the pedestals is interrupted, and causes an electric circuit to operate a strident klaxon horn, which can be heard throughout the building and leads to the closing of all doors.



# THE ARCHITECTURAL "GEM" OF THE PERSIAN ART EXHIBITION.



A MODEL OF THE PORTAL OF THE MASJID-I-SHAH AT ISFAHAN: ONE OF THE GLORIES OF PERSIAN ARCHITECTURE  
REPRODUCED AT BURLINGTON HOUSE.

"The principal feature, architecturally, of the Persian Art Exhibition," we read in an official notice, "is the model of the Masjid-i-Shah (Royal Mosque) of Isfahan, one-third the size of the original. Plans were prepared in Isfahan and sent to England. Meanwhile, artists under the supervision of Abbas Khan were painting

on canvas the exact colouring of the portal. In all there were 1000 pieces. These were brought to England and placed in position on the model. In front of the portal is a copy of the pool outside the Mosque. Black glass is used in place of water. The construction of the work was supervised by Mr. Arnold Silcock."



## THE SOUTH AFRICAN HOLIDAY.

A noted medical authority, writing recently of sea-voyaging, as the true antidote of city life, described it as a rhythm of living, of eating and of sleeping, which in turn induces a rhythm of thinking. There is a monotony in ocean travel which may oppress at first but later heals and soothes. The restful influence of ocean horizons and the invigorating effects of sea air, day after day, replenish mind and body alike.

It is these benefits of sea-voyaging that have helped to bring the South African Holiday into such general favour, but the ocean trip is merely a prelude to the fuller change of climate, scenes and interests in this Dominion of sunshine, health and happiness.

A full descriptive programme, entitled "Blue and Gold Tours," will be sent immediately on request. Apply to The Director, South African Government Travel Bureau, 73, Strand, London, W.C.2, and all the leading Tourist and Travel Agencies.





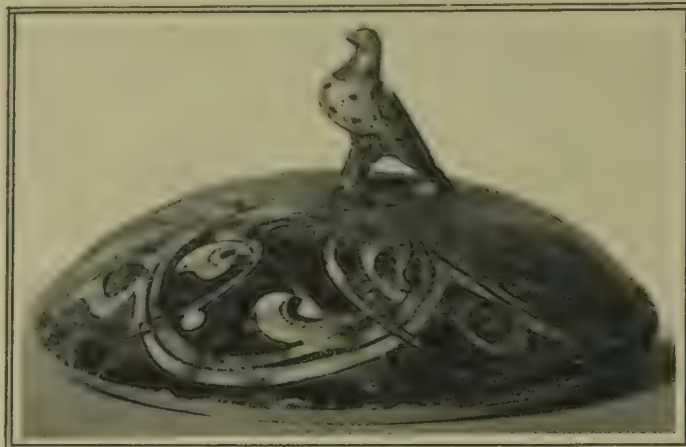
# Persian Faience of Early Islamic Times.

By ARTHUR UPHAM POPE.

THE nineteenth-century taste for the beautiful, by which was really meant the pretty, excluded from consideration a great range of objects whose sincerity of feeling, force, and high individuality have since commended them to a more sophisticated judgment. Chinese bronzes, Romanesque capitals, negro sculpture, and Scythian bronzes are now treasured as admirable and essential expressions of the instinct for beauty. This movement was expedited by the revolt of the modern painters against the sentimental and stuffy pictorialism of their immediate forebears, and the complications and ennui of civilisation revived the eighteenth-century disposition to find favour in the primitive and simple.

Twenty-five years ago, the rather suddenly-discovered so-called Rhages pottery, with its gaiety, poetic charm, and exquisite technique, seemed to mark the perfection of the potter's art so that it would be assured a permanent and tranquil sovereignty, at least in the field of Persian ceramics. Just before the war, this accepted supremacy was rudely challenged by the appearance of some rather coarse, not to say violent, Persian potteries of crude shape with few and simple glazes, decorated with harsh and large scale patterns of fantastic beasts and clumsy foliage. The Rhages potteries embody the quintessence of aristocratic elegance, and it had been assumed that the Persians were not capable of a more robust style. But the combination of the

inscriptions proved. Actually, they come from the ninth to the eleventh or even twelfth century. When it was supposed that they were of Zoroastrian origin, they came to be known as Gabri ware, for Gabri,



DATING FROM THE 13TH CENTURY: THE COVER OF A BOWL—WITH A ROUNDED TOP AND A DOVE HANDLE.

By Courtesy of G. Eumorfopoulos, Esq.

which means fire, is the common Persian term for all the Zoroastrians, who, of course, worship the principle of fire. Unfortunately, this mistaken name has persisted. Properly, they should be called early Islamic wares. The first examples that came to light, primarily at Garous, were of the type of the emerald-green bowl now owned by Mr. Franklin Mott Gunther (lower left on opposite page). The patterns are rendered in a very low-cut relief in exceedingly economical silhouettes, covered with a thick and glossy glaze delightful to the touch. But the examples from Western Persia and the mountainous country around Garous represent only one of some twenty types of this period that have the same directness and energetic simplicity, and they exhibit a great variety in pattern and wide variations in technique. A number of types wholly different in drawing and technique from the Garous work, but psychologically akin, were produced in Mazanderan, particularly in Amol, Ashraf, and Sari. These are painted wares, without the low relief of Garous, but they lack little of the force of their cruder relatives. Once more an almost hysterical imagination is at work, striving in a reckless mood to express an energy and excitement beyond that natural to the subject or the medium. The bird in the Lewisohn bowl from Amol or Sari (top right on opposite page), which should be seen vertically, is an apparition from a disturbed dream, albeit not a threatening one, and made rather winning by the mellow warmth of the colour,

A later type of bowl also produced in Amol from the eleventh to the thirteenth century is quite as remarkable as the more dramatic predecessor. These are decorated with an enamel-like, emerald-green glaze on a plain ivory ground, which is further enriched with incised lines. The designs are as expressive as anything known in the history of abstract ornament. The motifs are fish, flying animals, and foliage, but so completely has the draughtsman departed from any realistic control that the elements are unrecognisable save to those who are aware of the succession. The lines are broad and firm, the scrolls are constantly cut sharp across by long driving lines almost like gashes, and the combinations that have been devised, within the limits of the closely defined style, are quite extraordinary in their variety and ingenuity. There is very little repetition in the hundreds of bowls known, and each new one that comes to light springs fresh surprises. It is astonishing that these designers could command such an inexhaustible repertory.

Many other types were being produced in Persia at the same time and all have the same directness, though some have much more urbanity. No fewer than twenty-two distinct classes are identifiable, each worthy of a monograph. A rich and sober style was developed in Persia between the ninth and eleventh centuries, apparently largely under the influence of the potters of Eastern Persia and Samarkand. Straight-sided bowls are decorated with geometric patterns and



TENTH OR ELEVENTH CENTURY: A BOWL WITH A HARE AS DECORATION, IN THE WARE KNOWN AS GABRI (FIRE), THE PERSIAN TERM FOR ZOROASTRIANS.

By Courtesy of Oscar Raphael, Esq.

tradition of grandeur, which had been inherited from Sasanian times, with the somewhat crude but vigorous temper of the provinces, with the further addition of a survival of a very primitive iconography, has resulted in a type of design which for simple force has perhaps never been equalled in the ceramic arts.

The subjects depicted are all very ancient in Iran, and seem to be, as M. Arthur Sambon has suggested, a sort of folk-lore continuation of primeval themes elaborated by some motifs from the Avesta. For all the ruggedness of these potteries, the glazes are often of delicious smoothness and depth, and the summary drawing, despite its childlike quality, has real expressive power.

When the pieces first appeared, it was assumed that, because of the free use of animal forms, they must have been made either actually in the Sasanian period or by Zoroastrian workmen who had maintained their faith and their privileges after the Arabic conquest. But this deduction was based on a misunderstanding of the Mohammedan prohibition against the representation of living forms, which does not prevent their use provided there is no real danger of their taking on an idolatrous importance. The first dating, which tended to place them in the late Sasanian period or immediately after the conquest, was also erroneous, as a study of the style of the



OF THE NINTH-CENTURY SAMARRA TYPE: A SHALLOW BOWL WITH ROUNDED SIDES AND OUTWARD FOLDED LIP.

This is described as follows: "Fine buff pottery with opaque greyish-white glaze painted in dark blue with a formal design of two large floral medallions on a V-shaped stand with a plant between them, all enclosed by a wreath. Glaze much decayed."—[By Courtesy of G. Eumorfopoulos, Esq.]

rudimentary floral ornament, with a heroic style of Kufic inscription in black and red on ivory-white. By far the most sophisticated example of this type, marking a high development over the pieces recovered in Turkestan, has been found at Saveh, and is now in the Lewisohn collection in New York (lower right on opposite page).

Since the second or third century there have been interchanges of ceramic influence between China and Persia, and about the eighth or ninth century the T'ang bowls, with their random splashes of green and orange, were apparently great favourites in Persia. Fragments have been found in nearly all parts of the country, particularly in Amol, and a Persian version of the ware was made in many places (e.g., centre figure opposite). The surface is enriched with incised patterns.

Another type developed under the Samanids is egg-shell-white or cream, usually with one massive Kufic inscription dashed across the centre in dark blue or dull green. A most unusual variation of this style, probably from the ninth to the tenth century, shows a simple stellate form outlined in aubergine with dull green Kufic inscriptions in the quadrants (top left on opposite page). The wares of this early Islamic group, coming from a period of at least six centuries, attest in a novel form the versatility of the Persian genius for the ceramic arts.



A THIRTEENTH-CENTURY PIECE FROM RHAGES: A FINE BOWL WITH TWO HANDLES WHICH ARE IN THE FORM OF CHEETAHS.

The description is: "Bowl with globular body and short contracted neck and slightly spreading lip. Sandy-white ware with opaque creamy glaze painted in golden-brown lustre. Outside is a broad belt with panels of arabesques, alternating with bands of ornamental Nashki inscriptions above and a band of floral arabesques below. Plain lustrous edging and inscription inside the neck."

By Courtesy of G. Eumorfopoulos, Esq.



## Persian Pottery Unequalled: Examples at Burlington House.



THE SO-CALLED GABRI POTTERY OF PERSIA: SPECIMENS OF A ROBUST TYPE OF DESIGNS, DATING FROM THE 9TH TO THE 11TH OR 12TH CENTURY, INCLUDED IN THE PERSIAN ART EXHIBITION.

As in many of our previous numbers recently, we illustrate here some beautiful examples of old Persian pottery of special interest from their inclusion in the great Exhibition of Persian Art at Burlington House. The above specimens, and the types they represent, are described and appreciated in the article on another page by Mr. Arthur Upham Pope, who also supplies the following details. The upper left subject is a ninth- or tenth-century bowl showing an unusual use of a forceful Kufic inscription. It is a rare variation of a type of ware developed under Samanid influence. The bowl belongs to M. Rabenou. Next to it on the right is a bowl from Amol now in the collection of Mr. and Mrs. Sam Lewisohn, of New York. Here "an excited but not menacing dream-like bird balances between rudimentary floral motifs, all rendered by rapid free strokes." The bowls

exemplified by that in the central illustration (from Mr. Pope's collection) were produced under the influence of T'ang wares from China, but enriched by the Persians with incised scroll designs. They are found all over Persia. Of the lower left-hand subject we read: "The first of the Early Islamic, so-called Gabri, wares found just before the war were bowls of this type, in emerald green or chestnut brown, with large-scale simply-drawn animals or birds, cut in low relief and covered with a thick glossy glaze. This specimen is now the property of Mr. Franklin Mott Gunther." Turning to the lower right-hand subject, the note continues: "More urbane is this unusual bowl that represents a higher development of a type found also in Turkestan. This piece was excavated in Saveh, a small town between Kum and Hamadan, and is now in the Lewisohn Collection."



# ATTRIBUTED TO BEHZAD: AN ART GEM AT BURLINGTON HOUSE.

REPRODUCED BY COURTESY OF MR. E. BEGHIAN, 37, BERKELEY STREET, W.I.



A PERSIAN LINE DRAWING OF EXCEEDING RARITY: A HUNTING SCENE; WITH SHAH ISMAIL AS THE CHIEF FIGURE—A WORK IN CHINESE INK.

This exceedingly rare and beautiful line-drawing in Chinese ink, which is attributed to that great master, Behzad, of Herat, is now in the Exhibition of Persian Art at Burlington House, as a loan from Mr. E. Beghian, of whose collection it is a gem. It shows a hunting scene in which the chief figure is Shah Ismail, founder of the Safavi Dynasty (1499). The Shah is seen spearing a lion (at the bottom right hand of the picture); and he

alone was entitled to kill the king of beasts. Above him, spearing a wild boar, is a royal prince, probably Shah Tahmasp, eldest son of Ismail and his successor on the throne. It should be added that there are numerous colour pictures of royal hunting scenes akin to this: what makes this so remarkable is the fact that it is a line-drawing. Further, as our photograph indicates, it is in a very fine state of preservation.



# "A DRAMATIC REVIEW OF THE ART OF PERSIA":

THE EXHIBITION AT BURLINGTON HOUSE.

By ARTHUR UPHAM POPE.

IT is well within the fact to say that the Exhibition of Persian Art that has just opened in the Royal Academy exceeds even the eager expectations which have so long awaited it. Both for historical and artistic interest as well as for general splendour, for the variety and comprehensiveness of the material shown, as well as for the number of entirely new or unknown exhibits, it surpasses anything of the kind ever attempted. It presents a dramatic review of the entire art of Persia with a completeness that can probably never be repeated.

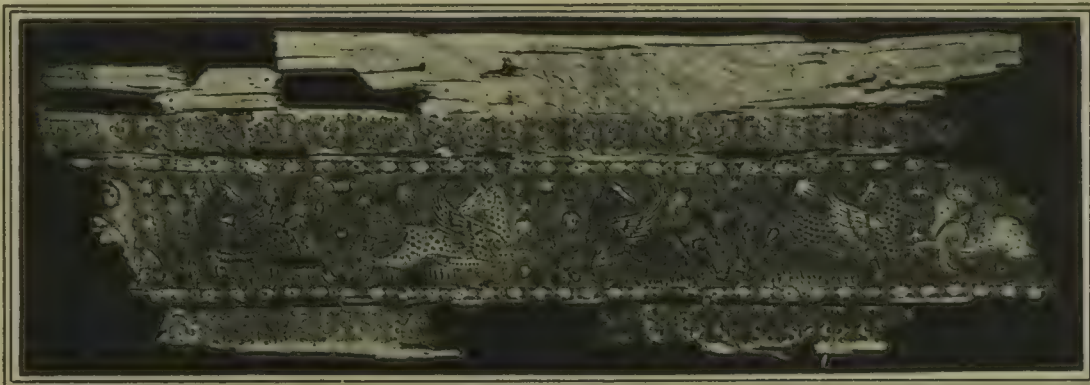
The exhibits are arranged, as far as possible, in an orderly sequence of cultures, beginning with the earliest expression of the Persian æsthetic genius, fully 6000 years ago. In the archaic pottery of this first Susa type and the derivatives, the pottery of Nihavend and the later style from Luristan, one sees the gradual unfolding of a distinctive

this period, already well known but never before exhibited together, there are three exhibits that are unprecedented. A majestic gold ewer, with a pair of little gold wine-cups, demonstrates the combined

inventions. In Room 4 have been concentrated some of the world's most perfect sixteenth-century silk carpets; silvery green, pale blue and fawn, rose-crimson, which combine so perfectly with the contemporary velvets, the delicate painted pottery, and the subtle golden shimmer of the lustre faience. The exquisite richness of this room is focussed in a complete mihrab of lustre tiles of the thirteenth century, of which only one other example is to be found outside Persia.

The more demonstrative and grandiose art of the Shah Abbas period occupies the next four galleries. The finest so-called Isfahan carpets in deep crimson, the Vase carpets with their massive designs and solid pile, are interspersed with

silver inlaid metal, somewhat earlier in date but akin in spirit, and with an impressive sequence of gold-threaded brocades and velvets. The Persian genius



SHOWING AN ADAPTATION OF SASANIAN MOTIFS: SILK AND GOLD THREAD EMBROIDERY FROM EGYPT.

Lent by Messrs. Abemayor Bros., Cairo.

opulence and simplicity which characterised the basis of Sasanian art. A complete mihrab in mosaic faience, of the late fourteenth century, fills the end of the room. Mosaic faience is represented in Western museums only by fragments. A section of a stucco panel of Sasanian times, a type of architectural ornament of which only a few detached bits of this period have previously been found, balances a handsome stucco panel of the twelfth century, also the first example of this important and delightful art to be publicly exhibited in Europe.

The Sasanian damasks had a worthy successor in the exceedingly rare Seljuk silks. Few museums can boast any; none more than one or two. Here are approximately twenty, most of which are being seen for the first time. Their decorative beauty and technical finesse surpass even their already high reputation. Popular interest is sure to be attracted by the beautifully wrought ivory elephant which is thought to belong to the set of chessmen which Haroun-al-Raschid gave to Charlemagne.

In the great central gallery, Room 3, we come upon the full splendour of Persian mediæval arts. Probably in no exhibition has there been seen such a superb massing of brilliant and harmonious colours: gleaming faience in turquoise and cobalt, glittering silver and sumptuous velvets vie with the mellow lustre of a series of sixteenth-century carpets such as has never before been brought together in the modern world. The great silk carpet from the tomb of Shah Abbas II. fills the centre of the room like a liquid, sky-reflecting pool.

But Persian art is capable of more than extravagant opulence, however restrained and aristocratic. It has its moments of lyrical intensity when the poetic instinct, so universal in Persian life, finds full scope in the most delicate and exhilarating



PERSIAN ARMOUR OF THE EIGHTEENTH CENTURY: CHAIN MAIL WITH ENGRAVED STEEL PLATES.

Lent by the Royal Scottish Museum, Edinburgh.

capacity for lucid and abstract ornament, for a mastery of living line, for decorative energy, that guides Persian art throughout its long life. In the first room, with the primitive pottery, are many of the already famous Luristan bronzes, the most important archaeological find yet made on Persian soil. In the group are a number of unpublished pieces of superlative quality, including a handsome set of vessels which will be illustrated for the first time in *The Illustrated London News*, as a sequel to the Luristan bronzes already shown in this paper.

Artistically, the outstanding pieces in the room are an ibex head in bronze from the collection of Oscar Raphael, Esq.; the famous gold-winged ibex from the Kaiser Friedrich Museum; and a moving bronze head of a king of the Achæmenid period, about 500 B.C., from the collection of Joseph Brummer, of New York. (See Front Page.) Popular interest may focus on a great granite vase which was once the property of Artaxerxes II., a precious relic of antiquity that has never before left the Treasury of Saint Mark's in Venice since it was deposited there centuries ago; and a large and powerfully modelled rhyton head in silver is perhaps one of the most important of the few objects that have survived from the Parthian period, which followed the Achæmenian.

The second room represents Persian art in the thousand years of the Christian era between 200 and 1200 A.D. In addition to the most famous examples of Sasanian damasks, silver and gold plates, and a number of bronze vessels of



AN AQUAMANILE IN THE FORM OF A BULL—WITH TURQUOISE GLAZE: A FOURTEENTH-CENTURY PIECE LENT TO THE PERSIAN ART EXHIBITION BY THE GULISTAN MUSEUM, TEHERAN.

in the ceramic art had many expressions, of which the tiles for the encasing of buildings is one of the most interesting. In Room 7 we see again great panels of these seventeenth-century painted tiles, with elaborate floral ornaments on blue and yellow backgrounds. The demonstrative opulence of late mediæval Persian art perhaps culminated in the gorgeous gold and silver vestments, the gold and silver carpets, and the gold, enamelled, and jewelled appurtenances to the Crown which are massed in Room 8.

In Room 9 the finest examples of all kinds of textiles are assembled over a dazzling wall of fifteenth-century mosaic faience, in quality unsurpassable, shown here in the mass, never before seen outside Persia. Of the miniatures it is impossible to speak temperately. All the possibilities that lay within the art of the book were more perfectly realised by the Persian artists than by any other. One gets a new revelation of the possibilities of miniature-painting, illumination, and decorated book-covers. The two rooms devoted to the art of the book would, by themselves, have more than justified the Exhibition.

The net result of the Exhibition amply confirms the ardent praises that have been bestowed on Persian art by those who know and love it. The Exhibition at Burlington House compels a readjustment of many of our ideas on the history of art, demonstrates fresh possibilities and new standards, and cannot fail to have a permanently beneficial effect on contemporary art.



FROM THE TREASURY OF ST. MARK'S, VENICE: A PERSIAN CASKET IN SILVER. (FIFTEENTH-SIXTEENTH CENTURY.)

Photograph by Alinari.





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*Director of the International Exhibition of Persian Art, Honorary Adviser  
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## A PAGE FOR COLLECTORS.

### PERSIAN ART: THE SMALL COLLECTOR'S POINT OF VIEW.

By FRANK DAVIS.



BY the time this article appears in print, a host of people will have visited Burlington House and have come away delighted and bewildered—delighted because the objects shown have opened their eyes to unfamiliar beauties, and bewildered because, at first sight, such an astonishing array is by no means easy for the most perceptive mind to analyse. I propose, then, to set down one or two considerations which some readers may find useful in coming to grips with a study which can be as confusing as a nightmare and as hard to understand as the theory of relativity. Just as the relativity theory requires for its elucidation a certain familiarity with mathematics, so Persian art demands, I won't say a profound, but certainly a careful, analysis of the racial and æsthetic factors which have gone to its making.

Our knowledge of Persia is still fluid: we know something, but not very much. It is perhaps reasonable to say that we now know as much or as little about Persian as we did about Chinese art thirty years ago; and that the next decade or so of excavation will enable us to find the missing clues to a dozen pretty problems the solution of which is to-day a matter of conjecture. One example of this sort of puzzle will be sufficient here: Are the bronzes from Luristan, which have already been illustrated in these pages—and will certainly be illustrated again—to be dated 1500 or 300 B.C.? At present, there is much to be said on both sides: it is possible that the near future will provide definite proof.



1. DATING FROM THE RENAISSANCE OF PERSIAN ART UNDER SHAH ABBAS: A SIXTEENTH-CENTURY PIECE SHOWING CONTEMPORARY CHINESE INFLUENCE.



2. A SPECIMEN OF THE SO-CALLED "GABRI" WARE: A MORE VIGOROUS AND MORE UNCOUTH STYLE OF DECORATION THAN IS USUAL IN PERSIAN POTTERY. (EIGHTH-NINTH CENTURY.)

"Gabri" (meaning "fire-worshipper") is a misnomer applied to this style of pottery, because, when it was first discovered, it was thought that it could not have been produced by Moslems. It is, however, a mistake to assume that the portrayal of human figures and animals is forbidden by Islam.

Yet, in spite of what has been said above, the ordinary English home has, in many thousand instances, been nearer to Persian modes of thought than would appear on the surface. One of the most familiar articles of commerce is the little modern

prayer-rug, a modest and pleasant affair, costing only a few guineas. This is decorated in the fashion of a niche, and is probably meaningless to the average owner. But its form has come down from the earliest years of the Moslem religion: it takes one right back to Mohammed himself. The central point of every mosque was the Mihrāb, or pointed niche, which marked the direction of Mecca, just as the Christian altar always points eastwards. But the sincere Moslem does not merely pray in the mosque, but five times a day, wherever he may happen to be. So the often beautifully decorated Mihrāb—there are several marvellous examples in the Exhibition—came to be used as the distinctive decoration of the prayer-mat, and it is this traditional little rug which has found its way into countless suburban houses in this country.

Up to the present there has been very little demand for Persian ceramics in England: one can see twenty examples in Paris for one in London. Pieces that have been sold here have been mainly rather important, and necessarily expensive. This is no doubt partly due to the fact that there was little or no appreciation of Persian pottery in the eighteenth century, when the great English houses became filled with Chinese porcelain of fine quality. Persian carpets have always been recognised as the finest carpets in the world: the proper appreciation of works of art other than textiles has had to wait till comparatively recent times. In any case, the supply of Persian examples of ceramics and bronzes is unquestionably small in comparison with the huge output of China. None the less, there is no doubt that a more lively demand in London will bring to light a reasonably adequate supply, not of the very finest things, which will always remain rare, but quite authentic and pleasant pieces which are within the means of the person who occasionally has twenty pounds or so to spare. It is for this reason that I have chosen to illustrate this article, not with supreme examples of pottery such as one can see at the Exhibition, but more ordinary specimens which, while not of the first class, are yet not only genuine, but typical of their class.

The bowl of Fig. 3—red, blue, and black, with a cream glaze—shows two little figures seated beneath a tree, and was made somewhere about 1000 A.D. Fig. 2, more vigorous and more uncouth, is of the type known as Gabri—a misnomer, for the name means fire-worshipper, and, when this type of pottery was first brought to the notice of the Western world, it was thought that it had little in common with the main current of development of Persian ceramics under Moslem influence, and must be given a distinctive name to distinguish it from the rest, and one which would connect it with the ancient fire-worship cult of the Persians. It is now realised that the religious prohibition of animal and human forms in Moslem art was not so stringent as used to be supposed.

What really characterises his ware is its incised decoration, covered with a cream-coloured glaze (the technique known to collectors as "slip ware"), and the unusual forcefulness of the designs, especially those which represent animals. It dates from the eighth or ninth century, and it is not fantastic to see in it a certain influence from the China of the contemporary T'ang Dynasty. (Incidentally, by no means the least interesting of the many angles from which it is possible to examine Persian art down the centuries is that of Chinese influence—just when, and to what degree, were Chinese potters working in Persia, or Persian potters taking Chinese work as their model?)

In addition to this—pursuing the same line of thought—it may be noted that later pieces, such as Fig. 1, of the sixteenth century—the period of the renaissance of Persian art under Shah Abbas—nearly all show very strong Chinese influences; the patterns of Ming porcelain are translated into a purely Persian idiom with extraordinary ingenuity and grace. Pottery of this period is likely to make an

immediate appeal to everyone, and it may be of interest to remind readers here that the permanent collection at the Victoria and Albert Museum contains an unequalled series of these later Persian



3. A PERSIAN BOWL OF ABOUT 1000 A.D.: A COLOURED PIECE FROM RHAGES—IN RED, BLUE, AND BLACK, WITH A CREAM GLAZE.

wares. Fig. 4 does not pretend to be an astonishing example of Persian tile-work. It is quite late—eighteenth century—of a type that is to be seen at its best 200 years earlier. None the less, the yellow ground, and the combination of blues and reds in the composition, make it a very pleasant little tile-picture, well within the means of most collectors.

Perhaps I ought to add to this necessarily inadequate series of notes a reminder that, while Persian art is, and was, like other national arts, long, Persian Dynasties were short. Dates are not very popular things, but a few are essential if one is not to be completely lost in a maze of unfamiliar names. The Arab conquest of Persia took place between 638 and 642 A.D. The Abbasid Caliphate lasted from 750 to 949. The Seljuk Dynasty, of Turkish origin, held the country from 1037 to about 1175, and the Mongols from about 1220 to 1258. The renaissance of Persian art took place after 1501 under the Safavids: it was under these rulers that the finest and most famous of Persian carpets were made.



4. A TYPICAL LATE-PERSIAN PIECE: A TILE PICTURE DATING FROM THE EIGHTEENTH CENTURY.

All Photographs reproduced by Courtesy of A. Garabed, Esq.



## THE COLLECTOR AND PERSIAN ART.

By W. G. MENZIES.

COLLECTORS, ever on the look-out for new fields to conquer, will grasp with avidity the opportunity offered by the remarkable exhibition at Burlington House to appreciate and study the art of a nation which twenty years ago was scarcely



ONE OF FORTY-EIGHT MINIATURES WHICH FETCHED £10,500 AT SOTHEBY'S: A DRAWING FROM AN ALBUM PRESUMABLY MADE FOR SHAH JAHAN.

This miniature is one of forty-eight which constituted parts of an album apparently made for the renowned Mogul Emperor, Shah Jahan, in which were four leaves of illuminated Persian MS., setting forth that the best artists and scribes of the day had been commissioned for the work. The Emperor Jahangir is seen discharging an arrow into a traitor's severed head stuck on a spear.

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known except to the select few. Technical knowledge is not necessary to appreciate the wonderful handiwork of the Persian artist and craftsman. The advanced student may regard a carpet from the point of view of the weaver and the dyer; he may learnedly discourse on the composition of the pastes and glazes used by the Persian potter; but, to the average collector whose interest has been aroused by the glorious array of exhibits displayed at Burlington House, it is their decorative value and, above all, their delicacy of colouring which will make the chief appeal.

That there will be a general appreciation in the value of Persian art objects owing to this exhibition is a foregone conclusion, and, though this has already been anticipated by some far-seeing collectors, there is a wealth of material still available in the West End of the Metropolis sufficient to satisfy the demands of all those who desire to possess as their own one or more examples of the handiwork of the brilliant artists and craftsmen of that remarkable country. It is a branch of art of which the average collector has little, if any, knowledge; but so great is its artistic appeal that, before the exhibition closes in February, a new school of collectors will have been formed, captivated by the poetic colour harmonies, feeling for their material, and mastery of design which place Persian art in the forefront of the world's artistic endeavour.

Only by a visit to the exhibition were art-lovers able to appreciate the wide range covered by the Persian artists and craftsmen. The sculptor, the potter, the metal-worker, the artist, and the textile worker are all represented by examples marked by a general high level in artistic quality which come as a surprise to the tyro. This has, of course, for long been recognised by the cognoscenti, as is evidenced by the remarkable examples preserved in our museums, but after this epoch-making exhibition is closed many will remember with delight the wonderful tapestries, carpets, miniatures, pottery, glass, and metal-work exhibited, and keep the memory ever green by including in their collection pieces representative of a country whose influences on the art of the world have been so far-reaching. The position of Persia in the world of art, too, is all the more remarkable when it is remembered that for two centuries at least the country was at the mercy of the Mogul invader, and that not only did the production of artistic pieces cease, but many of superlative quality and importance were ruthlessly destroyed.

With the laymen, the carpets and rugs produced by the skilled Persian weaver take first place, for it is by these that the art of Persia has been most widely known. For centuries their fame has been world-wide, though only of comparatively recent years have superlative examples attained prices possible only to the millionaire. When the authorities at the Victoria and Albert Museum acquired the famous Ardebil carpet for the nation for £2500, some claimed that it had been dearly bought; but if it came into the market to-day it is doubtful if ten times this sum would secure it. Carpet-making, too, is not a lost art in Persia, and even to-day a large trade is done throughout the world; and, if these modern productions cannot compare with those of earlier times, they are still far superior to anything made by the weavers of the West.

Even now the actual consumption of Persian carpets and rugs in this country is comparatively small, for, though England is reputed to be the world's largest importer of Oriental carpets, they are mainly destined for countries abroad. Certain firms, however, are doing their utmost to remedy this deficiency. Messrs. Cardinal and Harford, for instance, have specialised in the manufacture and importation of Oriental carpets since the last decade of the eighteenth

century, and during that time have contributed greatly to the introduction of Persian art in this country. Many of the great Persian carpets now in celebrated collections have been brought to light by this firm, amongst them being the Blue Shah Abbas Vase carpet now belonging to Mrs. Wilson-Filmer, and the celebrated Vase carpet, also of the Shah Abbas period, now in the possession of Miss Brown.

The famous Emperor's carpet, the object of some sensational bidding at Christie's famous rooms, also passed through Messrs. Cardinal and Harford's hands, finally going into the collection of an American enthusiast, Mrs. Rockefeller McCormick. All these three carpets are, through the kindness of their respective owners, exhibited at Burlington House.

Messrs. V. Behar, Ltd., have also done much to foster in this country a taste for the productions of the Persian weaver. Delegated by the Government



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*(Continued.)*

of these carpets is essential, a certain method of rolling when not in use being necessary to avoid spoiling them.

A fine display of both old and modern carpets and rugs can be seen at the Army and Navy Stores, the prices of many being well within the reach of the collector of average means. One particularly fine example, a rare Persian rug, may be noted. Woven in Keshan, and containing over 1,550,000 knots (300 to the square inch), it depicts an incident in the life of a Persian prince who, to win his princess, built a magnificent castle. This rug, which measures 6 ft. 7 in. by 4 ft. 7 in., shows in detail many characteristics of fine Persian weaving, and is a masterpiece of workmanship.

A visit to the show-rooms of these particular firms should do much to dissipate the belief that Persian rugs and carpets are the perquisite of the wealthy. Unique examples admittedly steadily soar in value, but there are still more than sufficient of moderate price to satisfy those who have hitherto hesitated to make a purchase for fear that the price demanded would be beyond their means.

It has been said that one must go to the East for colour and to the West for form. That this is true so far as the products of the Persian potter are concerned is only too well evidenced by the remarkable display of pottery and porcelain at Burlington House. Granted that the Persian craftsman appreciates the possibilities of his material, it is in the colour that the beauty of so many of his productions lies. Five hundred years before the Christian Era, the Palace of Achæmenides at Susa, in Persia, was decorated with glazed tiles, some of which are now preserved in the Louvre; while Persia, too,

was the earliest place of origin for lustre. True porcelain was not made on any great scale, but that the art of the Persian potter existed, strongly influenced by that of his Chinese confrère, is evidenced by the shapes and decoration of many of the pieces from the latter country.

Mr. John Sparks, whose intimate knowledge of the art of the East is well known,

and had been in use in the Near East as early as the twelfth century. It was unsuitable for use in its pure form, and was therefore mixed with the native Chinese blue, with great success. The supply ceased at certain periods, and the native blue was used alone, with not such good results.

Much of the delicate translucent white ware made by the Persian potter was imported into Europe, and it is pleasant to record that the most extensive collection in Europe is that preserved in the Victoria and Albert Museum at South Kensington. The Persian potter, too, was famous for his soft porcelain, while his faience is remarkable for the variety of its shapes and decoration.

Like all the East, there is a strong predilection for blue displayed in the decoration, though at later periods other tints, such as green, manganese, violet, and even pure black, were freely used. Rhages, an important ceramic centre, was laid waste by the Mongols in the thirteenth century, but was not entirely abandoned until the seventeenth century. To-day, no products of the Persian potter are more highly prized than those produced at Rhages (now called Ray) during the classic period of Persian pottery.

Book-decoration, in great part the work of the miniaturists, is another remarkable feature of Persian art. The productions of this extensive fraternity are outstanding for their mastery of colour and outline. Some idea of their wealth of invention can be gathered from the superb example illustrated, part of a collection sold for over £10,000 at Sotheby's rooms, in Bond Street, early in December. It is one of forty-eight miniatures from an album apparently made for the renowned Mogul Emperor, Shah

*[Continued overleaf.]*

PERSIAN WORK OF THE TENTH-ELEVENTH CENTURY: A LION IN BRONZE.

*By Courtesy of Messrs. Demotte, 27, Rue de Berri, Paris, and New York.*



PERSIAN WORK OF THE THIRTEENTH CENTURY: A BOX (WITH COVER) IN INLAID BRONZE.

*By Courtesy of Messrs. Demotte, 27, Rue de Berri, Paris, and New York.*

has one piece in particular which well bears out this contention. It is an incense-burner of unusual shape in Chinese porcelain,

with elephant-head handles and decorated in underglaze blue, of the Ming Dynasty (1368-1644). Mohammedan blue was obtained from Arab traders,

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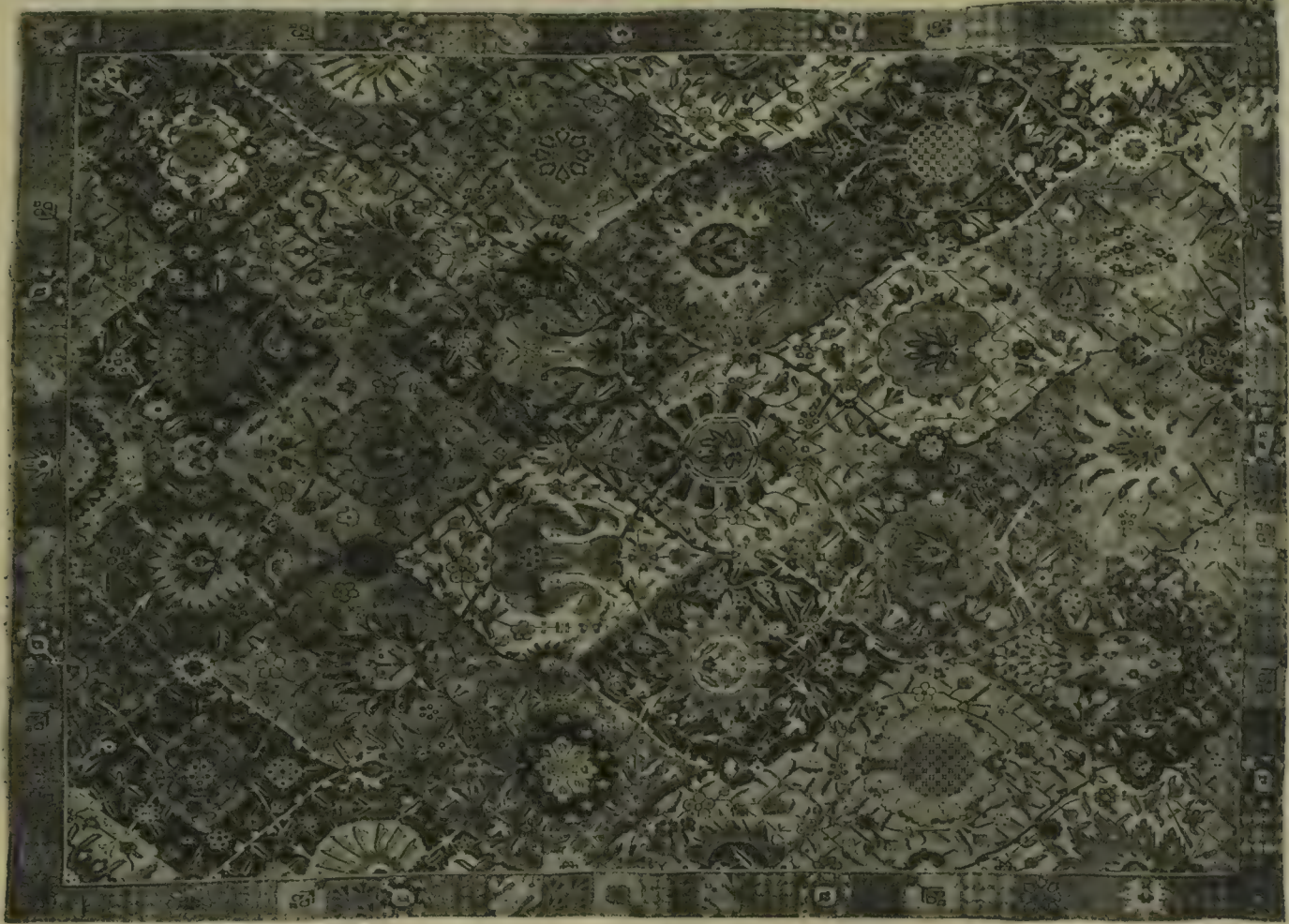
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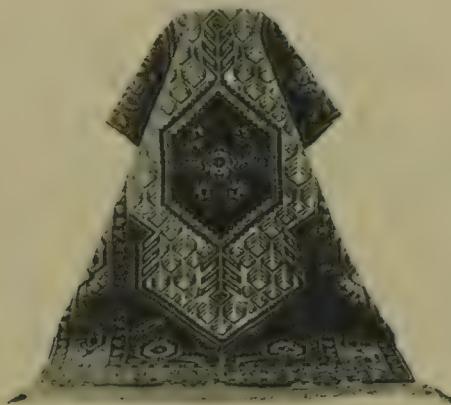
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No. 44091. The Rug on left is a Shirvan, 5 ft. x 3 ft. 5 ins. Price **£10 10 0**. A soft rose colour, centre is surrounded by a black border.

No. 61686. The Rug shown above is a Mecca-Shiraz, measuring 5 ft. 6 ins. x 4 ft. Price **£12 12 0**, and is a combination of blue, soft rose & cream.



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No. 65594. Rare Bijar Corridor Rug. This example measures 17 ft. 9 ins. x 3 ft. 6 ins., and is priced at **£30**. A pair are available. The colour of the ground is dark blue, with soft rose colour medallions and border.

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(Continued.)

Jahan. It depicts the Emperor Jahangir discharging an arrow into the severed head of the traitorous Malik Ambar Habshi, the Abyssinian slave, and is



A SPECIMEN DATING FROM THE EARLY SEVENTEENTH CENTURY: A BLUE PERSIAN CARPET OF GREAT MERIT. Some have been inclined to regard carpets of this type as Southern Persian in origin—perhaps from Kirman. But others, who see some connection, in the narrow borders and in other features, with carpets known to have been made at the other end of Persia, have attributed them to the province of Azerbaijan, in the north-west of Persia.

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signed the "work of the humble servant Murad Zadahi Bahalas Abul Hassan."

Only during the past few years has a market arisen for these wonderful productions of Persian artists, this having been largely fostered by the important collections dispersed at Sotheby's rooms. The Persian painter must be regarded as a dreamer and idealist with a remarkable mastery of colour. His knowledge of the anatomy of the human form may be small, but as a portraitist his merit is outstanding, getting a true likeness and correct expression with a few strokes.

Though there is an extensive literature dealing with Persian art in all its phases, there has always been the need felt for a handbook giving in brief outline the history of Persian art, which can be read with confidence by the veriest tyro. This want has now been admirably filled by a copiously illustrated volume of some 300 pages from the pen of Mr. Arthur Upham Pope, Director of the International Exhibition of Persian Art now being held at Burlington House.\*

Commencing with a brief historical outline, it covers, in some twelve chapters, the whole art of Persia from the ninth century to the present time. At the end of the volume are over 100 well-selected and admirably printed plates showing some of the finest extant examples of the art of the Persian artist and craftsman, as well as an excellent chronological table and map. It is a volume which should have a deservedly large sale.

An important work, "Mohenjo-Daro and the Indus Civilisation," edited by Sir John Marshall, C.I.E., M.A., etc., Director-General of Archaeology in India, is shortly to be published by Mr. Arthur Probsthain, 41, Great Russell Street, W.C.1. A handsome volume of 700 pages, with 164 collotype plates, it should prove of inestimable value to students and

\* "An Introduction to Persian Art." By Arthur Upham Pope. (Peter Davies; 7s. 6d. net.)

scholars, teeming as it is with new material. The approximate subscription price is £10, and, as the edition is strictly limited, copies can be definitely promised only to subscribers giving orders at an early date.

Mr. Probsthain, in order still further to stimulate the advancement of Oriental learning, offers the sum of £100 to the first student or scholar who can, within three years from publication, decipher at least ten hieroglyphs of the Indus script, a sign list of which will be found in the pages of "Mohenjo-Daro and the Indus Civilisation."



OF A PERIOD DURING WHICH CHINESE ART INFLUENCED PERSIAN AND PERSIAN INFLUENCED CHINESE: A MING INCENSE-BURNER IN PORCELAIN—WITH ELEPHANT-HEAD HANDLES.

The height of this piece (without the stand) is 7 inches. It should be added that in the sixteenth century the influence of China became very evident in Persian art, and that influence gathered strength in the seventeenth century. At the same time Persian art influenced Chinese.

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9 5 × 6 11	14 6 0	9 12 0	0 0 0
10 0 × 6 11	15 4 0	10 12 0	0 0 0
10 7 × 7 10	18 4 6	12 4 0	0 0 0
11 1 × 8 2	19 17 0	13 6 6	0 0 0
11 4 × 8 5	20 3 0	14 1 0	0 0 0
11 7 × 12 0	30 10 6	20 9 6	0 0 0
11 8 × 10 6	26 18 0	18 1 6	0 0 0
13 1 × 10 4	29 13 6	19 18 0	0 0 0
13 2 × 9 2	26 10 0	18 1 6	0 0 0
13 9 × 12 3	36 19 6	24 16 6	0 0 0
13 10 × 11 3	34 3 6	22 18 6	0 0 0
14 2 × 11 11	37 1 6	24 17 6	0 0 0
14 4 × 11 10	37 5 0	25 10 0	0 0 0
15 0 × 12 0	39 10 0	26 10 0	0 0 0
15 9 × 11 11	41 5 6	27 13 0	0 0 0
15 11 × 9 11	34 13 6	23 8 6	0 0 0
16 1 × 12 0	42 7 6	28 8 6	0 0 0
17 6 × 12 9	48 19 6	32 17 6	0 0 0
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9 0 × 7 6	5 8 9	4 13 6	0 0 0
9 0 × 9 0	6 10 6	5 12 0	3 0 0
10 6 × 6 0	5 1 6	4 10 3	8 9 6
10 6 × 7 6	6 7 0	5 10 3	7 0 0
10 6 × 9 0	7 12 3	6 6 0	4 0 0
10 6 × 10 6	8 17 9	7 5 0	5 0 0
12 0 × 6 0	5 16 0	4 4 0	0 0 0
12 0 × 7 6	7 5 0	5 6 0	7 0 0
12 0 × 9 0	8 14 0	6 7 0	8 0 0
12 0 × 10 6	10 3 0	7 1 9	5 6 0
12 0 × 12 0	11 12 0	8 9 6	1 9 6
13 6 × 9 0	9 15 9	8 5 6	9 0 0
13 6 × 10 6	11 8 6	9 10 0	16 3 6
13 6 × 12 0	13 1 0	10 11 0	11 0 0
15 0 × 12 0	14 10 0	11 16 3	11 0 0
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## MARINE CARAVANNING.—CXI.

By COMMANDER G. C. E. HAMPDEN, R.N.

IT appears to me that there are many who condemn the "dole" who are alive to-day thanks to charity of much the same sort. I refer to those whose lives, and even property, have been saved by the Royal Lifeboat Institution, but who have not contributed an adequate amount towards its expenditure for services rendered. Since the Institution was founded, in 1824, until the end of last year, it has saved 62,122 lives, or eleven lives every week for 106 years. The figures for 1930 are not yet available, but in 1929 there were 363 lives rescued and 32 vessels were brought into safety. The cost of doing this amounted to £338,071, or, in other words, approximately £930 per person saved.

I do not suggest that everyone who is saved should contribute £930 to the Lifeboat Service, for many have not the means. They can all, however, do their bit by collecting for, or in other ways helping, this great service for the remainder of their lives. £930 sounds a large sum for saving one life, but fortunately it does not represent the normal expenditure. It has been swollen by the fact that the time has come when the old sailing and pulling lifeboats must be replaced by the more efficient and expensive motor type. In 1909 the cost of a lifeboat was £1200, whilst that of a motor-vessel to-day is from £4500 to £11,000. In 1930 there were twelve new motor lifeboats sent to the coast (to date, 339 persons have been saved this year), thus making the fleet to consist of 90 motor and 104 pulling and sailing vessels. There is still a vast replacement expenditure to be incurred. In addition, the approximate average maintenance cost of a motor-lifeboat station is £500 per annum, as against £150 for that of a pulling and sailing-boat station, which is eight times less efficient. It is obvious, therefore, that the needs of this most deserving service become greater every year.

When writing on previous occasions on this subject I have stated how intimately the work of the lifeboats is connected with the daily lives of everybody, no matter how far they may live from the coasts. By the lives and property rescued, many thousands of pounds are saved and eventually

distributed as dividends. That some of the great shipping companies recognise this fact, in common with many private persons who have gratitude, is well proved by a list I have before me of those who have presented complete boats. There are many names missing from this list that should be included; firms, in fact, that live on charity or the "dole," and obtain insurance without paying a premium.

A few days ago, a friend of mine, who is a London business man connected with shipping, told me that he could never understand why the whole of the cost of the lifeboats is not defrayed by the insurance companies, as they benefit almost more than anyone else from the efforts of the Institution. I would not go so far as to agree completely with him, as there are many private persons who like to show their personal gratitude for perils that have been averted through the efforts of the lifeboat service by presenting or endowing boats that carry their names. A great deal could be done, however, if the insurance companies made some arrangement whereby the constant anxiety as regards lack of funds of those responsible for the finance of the lifeboat service could be set at rest or lessened. The sum involved would represent only a very small portion of the amount expended by the community on insurance. At the same time, such action would automatically make everyone who paid an insurance premium into a supporter of this most deserving institution.

It should always be remembered that the lifeboat service is maintained without any grant from State funds. It exists solely on voluntary contributions, and relies on gratitude for past services that have been freely given without hope of reward, and also on admiration for the unselfish manner in which the crews of the various boats never fail to risk their lives when there is a chance of saving others. If one penny were to be given annually by everyone who resides in or visits this country, there would be no fear of inefficiency in this Institution through lack of funds. This is not much to ask of a seafaring nation. I beg, therefore, that at this period when good resolutions are made, and before there is time for them to be broken, that gifts, however small, may be sent, and addressed to The Secretary, Royal National Lifeboat Institution, Lifeboat House, 22, Charing Cross Road, London, W.C.2.

## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

DUE to the popularity of the small-rated motor-car in Great Britain, the Humber-Hillman combined companies are making plans to produce, in the near future, a light car to replace the old 9-h.p. Humber which they have discontinued to manufacture. Also, to strengthen the personnel, Mr. A. H. Wilde, chief engineer of the Standard Motor Co., Ltd., has resigned his position with that firm, and will take up duties as consulting engineer with the Humber-Hillman, in order to co-operate with Captain Irving in its design. Captain Irving is a director of the company, and designed the "Golden Arrow" racing car on which the late Sir Henry Segrave made the present land-speed record. This combination of engineering and designing ability should turn out an excellent light car, but I do not expect the public will have the result of their efforts placed before them this year, or, at any rate, until the 1932 season.

It may seem rather premature to write about cars for future production before the present selling period has more than really started, but it takes many months of preparation and testing of a new design before any motor manufacturer can safely place it on the market. Now this season's models are in the full swing of production, the designing staff and the experimental shop in every motor factory throughout the world are busy with future projects. Consequently one can expect all sorts of tales as to what is going on behind these scenes. As a rule, motor manufacturers do not talk about matters until the trials and preliminary tests are completed. As, however, the Humber-Hillman concern believe in squashing rumours early, they have announced this new design in order to stop any chance of false statements being circulated.

## British Motor Industry Good.

If statistics are worth anything, the British motor industry is proving to be the soundest commercial business in Great Britain. In other nations' official returns sales are down; in England sales show an increase, as the Ministry of Transport official registration of new cars for the month of October, just issued, shows 11,212 cars licensed for the first time during that month, as compared with 9853 cars in October 1929. The popularity of the

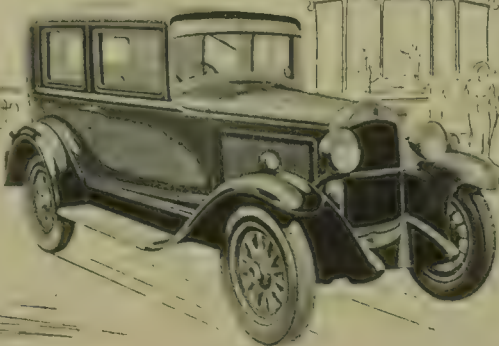
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*Granada (Spain).—Partial view of the Alhambra.*

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Continued.]

8-h.p. car is still retained, as 3023 saloons and 388 tourers of 8-h.p. were registered in that month, compared with 1389 saloons and 261 tourers of 12-h.p. rating, and 1817 saloons and 50 touring 15-h.p. models. The fourth in the list in popularity is the 16-h.p. rating, 1177 saloons and 46 tourers of that engine capacity having been licensed. The balance is distributed among other ratings. The largest number of big cars is claimed for this month by the 44-h.p. motors, nineteen in all, of which fifteen were closed carriages. The medium-engined 24-h.p. models managed to find 303 buyers, of whom only seven preferred the open touring-car.

### Crossley Motors Sell Oil-Buses.

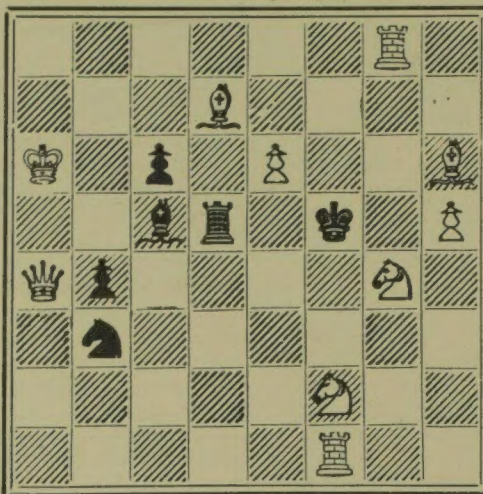
A great deal of interest has been aroused by the announcement that London is to have an oil-engined omnibus running in its streets. The first all-British oil-engined double-deck omnibus has been running in Leeds for some time, and giving very satisfactory service. This vehicle is the property of the Leeds Corporation, and is running over 1000 miles every week. Its fuel consumption is 12 to 14 miles on each gallon of oil fuel. The cost of running for one mile is  $\frac{1}{2}$ d., whereas to run a petrol omnibus the same distance costs at least 2d. The saving for one year at this rate works out at £340. Sheffield Corporation now have their new oil-engined omnibus, and Manchester Corporation are to have a similar vehicle in a very short time. All these machines are Manchester produced, Crossley Motors, Ltd., of Gorton, having taken the lead in placing this type of vehicle on the market. The advantages of the oil-engined omnibus are numerous. The main point is its cheapness to run. Another important point is the absence of danger from fire, as the fuel has a flash-point so high as to render it non-flammable. The oil-engine has no magneto, carburettor, or sparking plugs, essential to a petrol engine, and it is very easy to start. The performance of these oil-propelled omnibuses will be closely watched.

## CHESS.

CONDUCTED BY HENRY IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

PROBLEM No. 4082. By EDWARD BOSWELL (LANCASTER).  
BLACK (6 pieces).



WHITE (10 pieces).

[In Forsyth Notation: 6R1; 3B4; K1P1P2B; 2B1K1P; QP4S1; 1S6; 5S2; 5R2.]

White to play and mate in two moves.

SOLUTION OF PROBLEM No. 4080. By NORRIS EASTER (BANSTEAD) [4sb2; p6q; 7s; 6R1; 1Q2Sk1P; 3KpP2; 6P1; 3BS1R1; in two.] Keymove—KB2 (Kd3-c2); threat KtQ3.

If 1. — QQB2ch, 2. KtB5; if 1. — QQ2, 2. KtQ6; if 1. — R×Kt, 2. PKt3; if 1. — R×Pch, 2. Kt×R; and if 1. — PK7, 2. QQ2. There is a rather unfortunate dual after Q×Ktch, but the theme of the pinned knight released to block the defences of the pinning piece is splendidly worked out. As Mr. P. J. Wood puts it, this has the true "Nor-Easter" whiff about it.

### THIS PRESENT BUSINESS.

At a time when everybody is giving everybody else something, the following game may serve as a warning. Mr. Hussong is a most determined donor, and Mr. Herrmann, in consequence, is hard-boiled.

(Ruyoco Lopezissimo.)

WHITE (F. Herrmann.)	BLACK (H. Hussong.)	WHITE (F. Herrmann.)	BLACK (H. Hussong.)
1. PK4	PK4	Many a queen has died before from swallowing indigestible pawns.	
2. KtKB3	KtQB3		
3. BKt5	PQR3		
4. BB4		20. QRB2	KtB1
White begins to mix the vin- tages.		21. QB8ch	KtB1
		22. Q×BP	QR4
		23. RKKt1	
4. PQ3	KtB3		
6. BK3	BB4	This self-block proves fatal. PKt3 is better, but then QR6 is a hard nut to crack.	
7. QKtQ2	PQ3		
8. B×KB	BK3	23. Q×Pch!!	
9. B×B	P×B	24. K×Q	RR3ch
	P×B	25. KKt3	KtK7ch
Black has two doubled pawns, but also two open files, through one of which his pieces presently debouch like the Forty Thieves.		26. KKt4	
		Good King Wenceslas steps out.	
10. KtB4	KtQ2	26. RB5ch	
11. PQR4		27. KKt5	RR7
The commencement of a Christ- mas pawn-gobbling complex.		Threatening PR3 mate. Black must disgorge to gain a single flight-square.	
11. QB3	QB3	28. Q×Ktch	K×Q
12. PB3	Castles (K)	29. KtB3	PR3ch
13. Castles	QRQ1	30. KKt6	KKt1!
14. PR5	KtK2		
15. QKt3	KtKKt3!	The wind blows colder now.	
Leaving the right wing to be devoured, feathers, bones, and all.		31. Kt×R	RB4!!
16. Q×P	KtB5		
17. KtK1	QKt4	The pudding (second helping) is forced down his throat. White resigns, as, if P or Kt × R, the Kt mates. Black has only one piece left, but it serves. A nasty fellow, this Mr. Hussong, to meet on a Boxing Day.	
18. KR1	RB3		
19. KtK3	QRKB1		
20. Q×BP			

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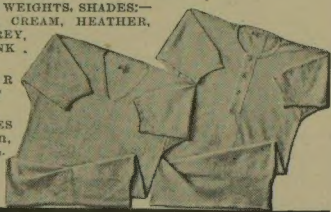
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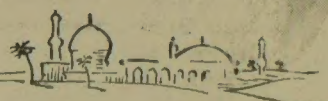
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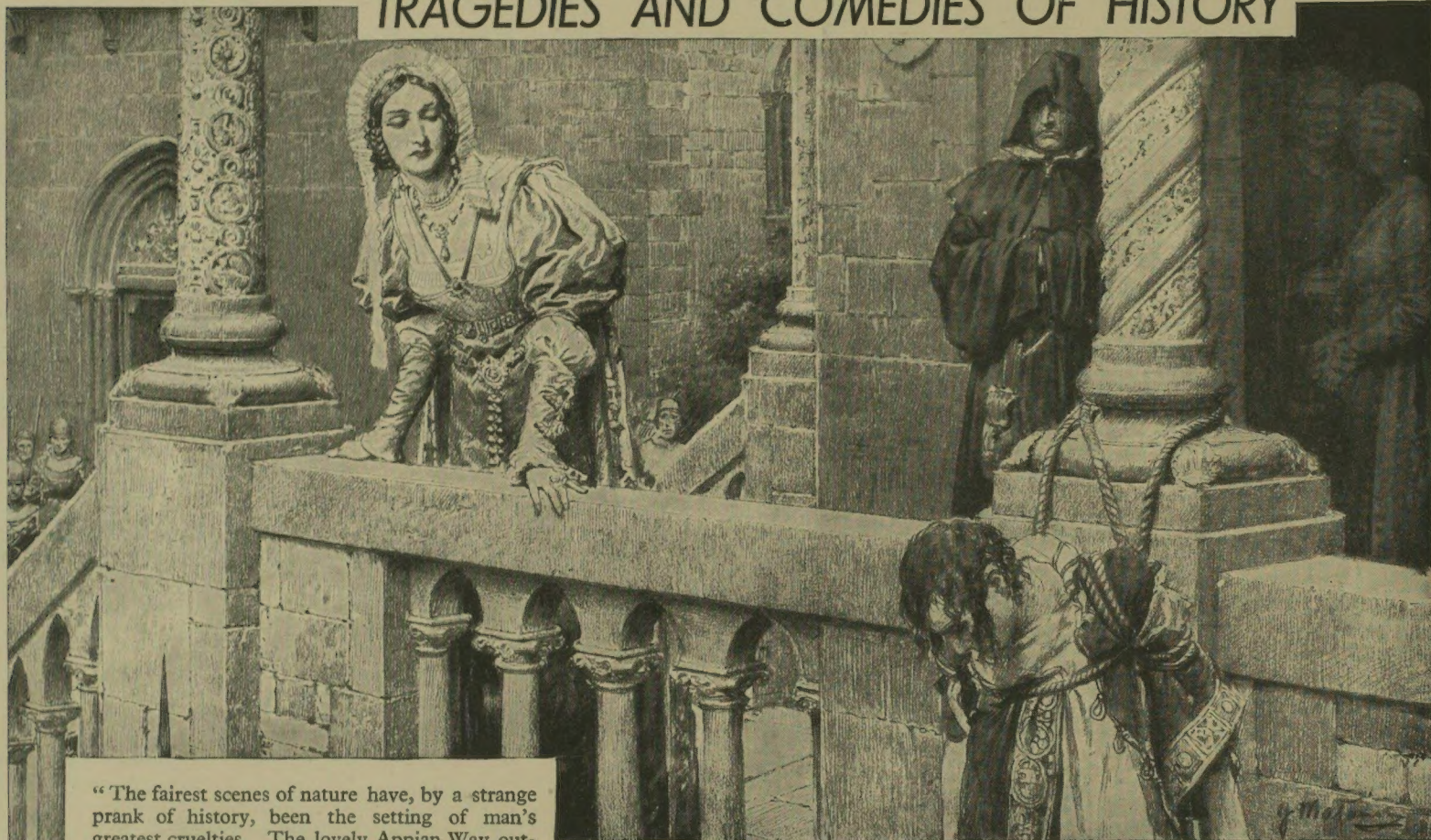
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